

Elementary English

ORGAN OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH



From Marcia Brown, *Cinderella*

MISS MARCIA BROWN'S DAY

LANGUAGE ARTS FOR BRIGHT CHILDREN

THE SCHOOL AND TV

COUNCIL OFFICERS REPORT

MARCH, 1960

Elementary ENGLISH

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MARCH, 1956

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New Dutton books for children

Lucky Days

By LAURA PARDEE and ELIZABETH YOUNG. Illustrated by Dorothy Bailey Morse. The exciting story of two boys' wonderful summer as helpers in a fishing camp. Mystery and adventure are combined in this fast-moving story with instructions in fishing methods, boat repair, ichthyology, botany and camping. Ages 7-10. \$2.50

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The Young Traveler in Greece. By GEOFFREY TREASE. Edited by Margaret Hodges. Illustrated by Donald Lambo. Ages 11-16 March 30 \$3.50

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By GOEFFREY TREASE. Edited by Elsie E. Church. Illustrated by Russell Anderson. Ages 11-16 March 30 \$3.50

Zip-Zip and His Flying Saucer

By JOHN M. SCHEALER. Illustrated by Hans Helweg. For young science fiction addicts—the delightful story of Zip-Zip, the helpful little boy from Mars who comes to the rescue of an Earth family. Ages 8-12 April 30 \$2.50

Windows for Rosemary

By MARGUERITE VANCE. Illustrated by Robert Doares. Rosemary is blind—but otherwise is a child in a normal, happy family. This unique book tells the story of the glorious new world that opened up for her on her ninth birthday. By the author of *The Boy on the Road*, etc. Ages 7-10 April 30 \$2.25

The Little Ones

By INEZ HOGAN. A delightful new nature book which describes the activities, fears and devices for self-protection by the little creatures of the forest. By the author of the *Twin* books, etc. Illustrated by the author. Ages 4-7 April 30 \$2.25

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New York 10

By Way of Introduction . . .

Mrs. MARY F. KERSTING, who wrote the story about *Marcia Brown* from a teacher's point of view, is a graduate of Miami and Ohio State Universities. She has taught first grade in the Worthington, Ohio public schools, from which she is at present on leave.

MURIEL CROSBY has long been a valuable counselor, friend, and aider of *Elementary English*. Her article on language arts for the superior student, appearing in this issue, is most timely.

Both ROBERT LEWIS SHAYON and PATRICK D. HAZARD recognize the serious limitations of commercial TV, but both see also the exciting challenge of the new medium. We hope we may hear from them again, soon. They have much of importance to tell us.

The climate of a good primary grade classroom is difficult to capture in words. HELEN CRANE succeeds very well in conveying the spirit of the modern primary class in her article about Father's visit to school. Miss Crane has the master's degree from the University of Iowa, and is at present Elementary Consultant for the Cedar Rapids public schools.

We have recently published several articles on the remedial reading program by D. LEWIS EDWARDS. The present article by this author shows that he is keenly aware of the role of wide, voluntary reading in the lives of all children. The bookfair is one effective device for promoting the reading habit.

Before taking the position of director of the reading clinic at Los Angeles State College, Dr. Schubert taught school in Wisconsin. He has advanced degrees from the University of Wisconsin and Northwestern University. He says he has learned much by observing the development of his two daughters and a newly arrived son.

Spelling continues to be a problem. The old-fashioned "Spell Down" had many disadvantages, but apparently Sister MARY LOYOLA has overcome most of them by her method.

She is professor of English at Saint Mary College (Xavier, Kansas). She has taken advanced study at the University of Kansas and the Catholic University of America. Her honors include membership in Phi Beta Kappa and Pi Lambda Theta.

The teaching of creative writing cannot be governed by neatly formulated rules. The teacher herself must be creative and resourceful. ANNA FAGERLIE appears to be such a teacher. Originally from Minnesota, she received her master's degree from the Colorado State College of Education, and now teaches at Ball State Teachers College. Her articles have appeared in many educational magazines.

Also on the subject of creative writing FRANCES MORONEY shows how an enthusiastic teacher can conserve and cultivate the natural originality of children. She has written for us before. She is author of "An Eleven-Year-Old Finds Himself," published in the 1955 Yearbook of the NEA Department of Elementary School Principals.

We are glad that in the same issue we are able to bring messages from both the President (Luella B. Cook) and the First Vice President (Helen K. Mackintosh) of the National Council of Teachers of English. Their contributions reflect the phenomenal growth of the Council, not only in numbers, but especially in influence on American education. Read also the Resolutions, some of which aroused animated discussion at the New York convention. The nominating committee report deserves your thoughtful attention.

We do not usually make special comment about our regular departments. Dr. WILLIAM A. JENKINS keeps us informed about the new publications and the new developments in the language arts. And no professional magazine can claim more competent or better informed reviewers of children's books than MAY HILL ARBUTHNOT or MARGARET MARY CLARK. Dr. EDWARD ANDERSON's discussions of English usage will again appear in an early issue.

ELEMENTARY ENGLISH

XXXIII

MARCH, 1956

No. 3

MARY F. KERSTING

Miss Marcia Brown's Day

From its dawning, the day had leered at Teacher with ogre-like intensity. Wind had swirled her into the dusky cavern of the empty resounding hall of the school-building in the early winter morning. As she entered her school-room a sly, unfriendly odor greeted her with a permeating silence. Precious moments were lost as she pursued and discovered the unwelcome intruder jammed into the back of Sammy's desk, the neglected ruins of an ancient lunch. She hastily began checking her plans, determined to make this day a day that parents would approve, while their fledglings would improve. Rain had begun a game of tag on the windows, and as boot and oil-skin-clad America trooped in, dripping, greeting and shoving, Teacher stepped into her multiple role of confidante, monitor, parent, instructor, and bulwark.

Now the day had had its fun. The wind and rain had yodelled an irresistible call to the young, plans had found a sanctuary in the waste-basket, parents were

remembered only as propagators of small demons, and Teacher was wallowing in an evil maelstrom of hostile, retributive contemplation. As she stood beside the haven of her desk, desperately trying to conjure up some new theoretic approach, she smoothed the worn covers of beloved book friends. A stealthy whisper and an unbelievable calm simultaneously soothed the troubled life-stream of the classroom. She distinctly heard David's throaty command, "Shut up, you kids! Stone Soup!" Glancing down, Teacher found that her hand was, indeed, resting on the bright green-blue cover of the favorite *Stone Soup*.

The peace of the room changed from a turbulent gallop to the lilt of a ballet.

There were small audible sighs of contentment, a settling of restless bodies in the eager anticipation of storytime. Why, oh why, have I been so stupid, thought Teacher, to forget the panacea of all

Mrs. Kersting is at present teaching at the Western Washington College of Education, Bellingham.



Marcia Brown

school-room ailments, the beloved book friends. She picked up *Stone Soup*, silently blessing Marcia Brown.

However, before she could begin, a small hand went up, "Please, Teacher, could we have the circle so we could see the pictures?" Small heads nodded the same desire, and then David, the keeper



of both the peace and the turmoil, spoke respectfully, "I think it would be the best way, Teacher." Glancing at the clock, amazed to find enough of the day left for a good story time, Teacher, too, nodded her head in assent.

And so she began,

Three soldiers trudged down a road in a strange country. They were on their way home from the wars. Besides being tired, they were hungry. In fact, they had eaten nothing for two days.

Reading almost by memory the delightful *Stone Soup*, Teacher shared the children's joy in both words and pictures.

In the morning the whole village gathered in the square to give them a send-off.

"Many thanks for what you have taught us," the peasants said to the soldiers. "We shall never go hungry, now that we know how to make soup from stones."

"Oh, it's all in knowing how," said the soldiers, and off they went down the road. "Such men don't grow on every bush."

As the story ended, Jimmy spoke scornfully, "Teacher, how could they be so dumb to think you could make soup out of stones?"

"Well," defended Bruce, "there's lots

of things you don't know that can be done until you try it."

"Anyway," Linda added, happily accepting the story quite literally, "there's minerals in stones and we need minerals to grow right, don't we, Teacher?"

"The pictures are what I like." Jerry glowed with a faraway look in his dark eyes. "Their uniforms and their funny noses, and the big kettle with them stirring the soup and all the people dancing and where they go to bed. I counted the colors like the art teacher said and there's just about three colors, gray and red and brown, that make all those pictures. That's wonderful, isn't it, Teacher?"

With an affectionate smile, Teacher agreed and thought of the loving care with which Jerry created his own pictures.

"Teacher, you told us once who made this book, but I can't remember," said Steve.

"Let me tell," cried Marcia. "Her first name is same as mine, Miss Marcia Brown, and she lives in New York. I remember more about her too."

A glance at the clock told Teacher that the day must end just as it was really beginning. This was one of those impromptu moments of genuine interest that must be grasped both tenderly and quickly. "Children, how would you like to have a



"Miss Marcia Brown" day tomorrow?"
Small hands shot up waving in syncopated



Little Carousel

eagerness. David, the class vigilante, spoke above the excitement, "Gee, Teacher, that would be neat!" "Quiet, kids," he ordered, "we got-a-plan."

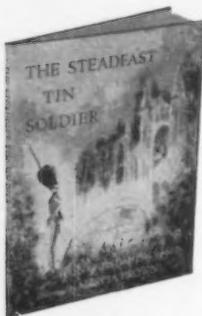
So it was planned that anyone who owned a Marcia Brown book should bring it to school so there wouldn't be just one book to look at. They would have an exhibit, Teacher would read stories, they would have discussions, and everyone who knew anything about Miss Brown would tell it. "We'll get all our work done before we eat, and then have the whole afternoon for Miss Brown, huh, Teacher?" questioned Sammy. Teacher agreed, silently marveling as always at the enthusiasm, resourcefulness, trust, and resilience of children.

Miss Marcia Brown's Day came rustling in like a well-starched petticoat. Crisp, clean, bright, and gay. Teacher's eyes sparkled as she spied an "early-bird" awaiting her near the classroom door. "Why so early, Jerry?" she questioned the small lad. "Oh, Teacher, I didn't have any book to bring but," and reaching

into his locker he brought forth a roll of drawings, child-like reproductions of the favorite *Stone Soup* illustrations drawn from memory. "But Jerry, how wonderful! How lovely these will look by our exhibit table! Someday I know you will make a whole book all by yourself!" Teacher's words sparkled like her eyes. What a perfect beginning for an extra-special day!

The morning sped by on the jet-propelled wings of child anticipation. Invisible haloes seemed suspended above each small head. Never had there been more industrious accomplishment. Led by small boss-man David, Miss Marcia Brown's Day began at the stroke of one. The exhibit had been arranged by Jerry with his chosen committee. There were several copies of *Cinderella*, *Puss in Boots*, and *The Little Carousel*, two each of *Dick Whittington and His Cat*, and *Stone Soup*, one of *Henry Fisherman*, and one of *The Steadfast Tin Soldier*. Teacher added *Skipper John's Cook*, and also Philip Sherlock's, *Anansi, The Spider Man*, which had been illustrated by Miss Brown and pub-

lished by Crowell in 1954. Jerry's drawings formed the background, and in the middle of the table was the lovely picture



of Miss Brown from *The Horn Book* of August 1955.

"Which shall come first?" asked Teacher. "Shall we have the stories, or shall we find out about Miss Brown?"

"Why couldn't we have it like a program," suggested Sue, "first a story, then talk, then another story and talk again."

And so it was agreed. Beginning with *The Little Carousel*, the children joyously shared the gay experiences of Peter, Rosemarie, and Angela. They sighed with Anthony. Their eyes glowed with delight at

A red wagon drawn by a black-and-white horse rolled down the street on red and gold wheels. The horse had a red harness with brass studs.

He was proud. He almost danced to the music that came from the painted box behind the driver's seat.

Ah! never could there be such a gorgeous wagon without the magical skill of artist Marcia Brown. With great satisfaction they shared Anthony's delight in his response to Mr. Corelli's

"Hey, Boy—you there! Would you like to turn the crank and give me a rest?"

And it was with complete joy that they saw Anthony on the ferocious lion having his ride at last. Finally,

Mr. Corelli solemnly shook hands with Anthony. Then he climbed onto the driver's seat, slapped the reins over the horse's back, and . . . off rolled the carousel.

Joining in the hand-waving of the pictured-children, Teacher's children said goodby to The Little Carousel as it made its colorful departure.

"I love it! I love it! I love it!" chanted Peggy. "Oh, if only Miss Brown could really make one come true for us!"

"Well," remarked Jimmy, "Anthony was the lucky guy, wasn't he? I know just how he felt. You could tell by his face."

"Yes, and doesn't Mr. Corelli look kind," added Sue. "Do you suppose Miss Brown ever rode in one of those?"

"Suppose we talk about Miss Brown a little now," suggested Teacher. "Marcia, what do you remember about her?"

Marcia began, "I remember that she was born in Rochester, New York. She had two sisters, Janet and Helen, and their Father was a minister, and she loved to play outdoors and explore, and sometimes they played in a cemetery. She liked to crayon too, like we do, and she made puppets. They moved around a lot, mostly in New York State, but wherever they went she and her sisters would always get acquainted at the library. Then they wouldn't feel homesick or lonely because they would find book friends."

"That was a splendid report, Marcia," Teacher spoke as Marcia concluded. Then see a hand waving, "John, did you have

something to add?" "Yes, I remember some more," replied John. "Another reason Miss Brown loved any library was because she liked to read so much. She liked music too, and they had an Airedale dog." "Good, John," smiled Teacher. "Jane, you have something to tell?" "Yes, about the town they liked about the best of all. It was called Cooper's town in New York State." Jane continued, "There was a museum there with a little house in it with little furniture that Miss Brown liked to look at. She liked little dolls too, and especially one in the museum that an Eskimo had made out of ivory."

"I like to hear about Miss Brown," said Linda. "She must have had fun just like we do, and I think she did ride on a little carousel once."

Teacher, noting a bit of restlessness, remarked, "How would you like to play

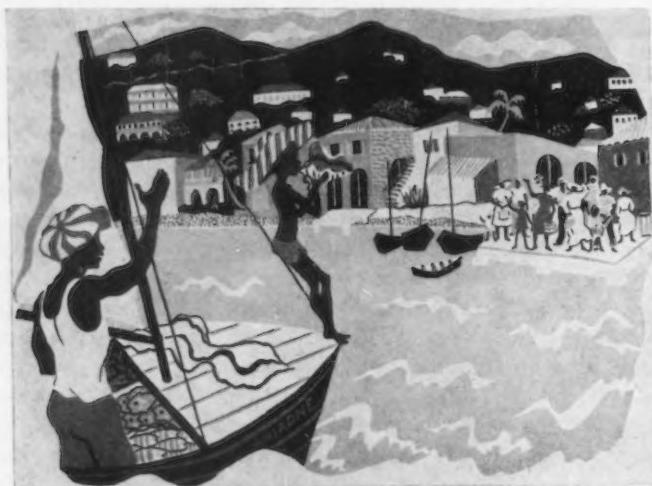
The Little Carousel?" A unanimous approval of the idea brought forth a dramatization enjoyed by both audience and actors.

Then followed *Henry Fisherman* and from the gay, colorful front to the back of the bright book the children lived with Henry on his island so cleverly pictured looking much like a bird flying, as David imagined. They loved the rosy sea, the framed, "God is our home," hanging behind Mother as she sewed, the stubborn brown and white goat on chartreuse grass, all the many enchanting details of the busy wharf, and above all the greedy shark that brave Henry escaped. They laughed with pride as

All the way home Henry told Bianca and his mother all about the shark. "Too fast for old Mr. Shark!" he chuckled. "Too fast for old Mister Shark!"



Dick Whittington



Henry Fisherman

"Let's find where Henry was on the map," said Bruce. When they had found the Caribbean, he continued, "I'd like to go down there and see if I would find Henry and maybe go fishing with him. That story's too real not to be true, Teacher."

"Well," replied Teacher, "it may be." Miss Brown lived down there awhile. You see as she grew up she kept on drawing and decided she wanted to make pictures for books. In the libraries she looked at many books with beautiful pictures in them. Some of the pictures had been made by people called Doré, Dulac and Rockham. They were all wonderful artists. Then when she went to State College at Albany, New York, she studied to be a teacher, but she kept on painting and drawing. She made scenery for college plays and for a theatre in Plymouth, Mass. Two summers she studied at the Woodstock School of Painting. An artist, Judson Smith, helped her.

"Did she ever teach school?" asked Marcia. "Yes, she did," Teacher continued, "she taught English and dramatics, but all the time she would draw and draw, and paint and paint whenever she had an extra minute or two. She didn't teach very long though. She decided to go to New York City and there she worked in the big public library, and told stories to the children who came there." "Then she could look at more picture books, couldn't she?" suggested Carol. "Yes, she could, dear," answered Teacher. "Miss Brown loved New York and that is where she saw the little carousel that she wrote about. It was on Sullivan Street where lots of little Italian children lived in apartments with no place to play except on the streets." "And so she wrote the book about them," said Jimmy. "I wish she'd write a book with pictures about us."

"Yes, but you said she lived where Henry Fisherman did," said Jerry. Teacher

smiled, "Yes, I did, Jerry." Just two summers ago in 1953 Miss Brown went down to the West Indies—see there on the map—to teach the people at the University College in Jamaica how to make puppets. Then is when she got the idea about how to make the pictures in the book *Anansi, The Spider Man*. You have been looking at it there in our exhibit. She also gave puppet shows in the country districts of the Virgin Islands—see there on the map—and on one of those islands I like to believe she found little brown-skinned Henry."

"Are there all those colors down there, really?" asked Jerry. "They're such sort of happy colors like the rainbow and sunshine!"

"Look at the time, Teacher," interrupted David. "It's-a-goin'—how about old *Puss in Boots?*"

"But there's *Cinderella* yet," objected Marcia. "I want *Cinderella*."

"Maybe we're trying to do too much all at once," replied Teacher. "Let's take a run outside and then come back and decide."

"Teacher made a rhyme, Teacher made a rhyme," chanted Sammy, as they all dashed for the playground. "Outside-decide, outside, decide."

Teacher calculated the time and decided with their permission Miss Marcia Brown's Day would be extended to the next afternoon.

And so, after another busy morning when the exhibit was dismantled many times by small hands and eager eyes, Miss Marcia Brown's Second Day began.

"Well, which shall be first, *Cinderella* or *Puss in Boots?*" asked Teacher. . . .

"Aw, let the girls have *Cinderella*. We

had *Henry* last," said David.

"Thank you, David." Marcia spoke with deference to the small manager of the afternoon program.

David preened his invisible wings, and settled himself in a bored attitude, but not for long. As Teacher read, the fascination of the delicately gay colored pictures held the attention of each small listener. The Louis XIV velvets and laces, the horn-curled coiffures, the scornful expressions of the step-sisters, Cinderella pulling the corset-strings, the beauty patches, the lizards dancing gayly behind the watering pot, the wonderful, wonderful coach, the gallant Prince greeting Cinderella, the gorgeous ball, the lovely blue, rose and gold pictures captivated the imagination of each child. As Cinderella claimed the small glass slipper and the story ended "and they lived happily ever afterwards" there was a brief silence of appreciation as eloquent as the applause that followed. "Cherry velvet," Peggy spoke softly. "And her cloak of flowered gold, and her diamond circlet—that's the other sister," added Sue. "I like where it says that it isn't to be sneezed at," said Jimmy. "That means its pretty good, doesn't it?"

"Yes, but the funniest is where Cinderella was fixing the mean sisters' hair and it says someone else would have made nests of their heads, that's a good one!" chuckled Tom.

"And it says

The King himself, old as he was, could not take his eyes off her

so we know Cinderella was really and truly beautiful," sighed Joan.

"Look at those old sisters trying to get the slipper on their big feet," laughed David. "Funny feet and funny faces!"

"But, Teacher," Jerry spoke with eyes shining. "The colors are so—oh, so-o-o dreamy!"

"Yes," added Carol, "all pink and blue and gold and all just floating. It's beautiful!"

"Guess its a pretty good story after all," concluded David.

"Yes, David, it is," replied Teacher. "You see, Miss Brown won an award for this book. The award is called the Caldecott Medal and it is given to the person whose book is selected as the most distinguished American picture book for children. Miss Brown is the eighteenth person to have won this award. She was next to the winner five times. Miss Alice Dalgliesh, who is the editor of all children's books for Scribner's Book company in New York, liked Cinderella so well that they published it in the Fall of 1954 and Miss Brown was given the award in 1955. That is when her picture was put in *The Horn Book* there in our exhibit."

"I'm glad she got it," said Sue. "She looks kind and she is pretty too."

"Yes, she is," replied Teacher. "She has dark hair and eyes, and is gentle and

quiet. But she likes to talk too and gets real excited when she talks about art and art exhibits, and books, and traveling, and puppet shows. She likes to paint outdoors, and she loves concerts and ballet and opera."

"Can she dance and sing?" inquired Nancy.

"I don't know, dear," replied Teacher. "But she plays the recorder, which is an old-time flute and is also learning to play the flute that we know. She has bright eyes too because she likes bird-watching like we do. Best of all, though, she likes story-making for boys and girls, and just like Jerry, she really works when she draws and paints. Each picture has to be just right before she will use it." Her Cinderella book was among the books selected for the American Institute of Graphic Arts Show of Children's Books in 1953-54.

"That was an exhibit, wasn't it, Teacher?" asked Carol.

"Yes, dear," replied Teacher, "a very important exhibit."

"Each book of Miss Brown's is real different, isn't it?" said Judy.

"Yes," Teacher replied. "It wouldn't be fun for her to do them all alike."

"And it wouldn't be fun for us, either," agreed Tom.

Teacher continued, "Miss Brown has also made wood-block prints at The New School for Social Research. Her teacher was Louis Shaker. Two other teachers were Stuart Davis and Kunijoshi. Some of her prints have been in exhibits at The New School, and at the Pendot Gallery, and at the Philadelphia Print Club, and in other art galleries. And just think, one of them was bought by the Library



From *Henry Fisherman*

From *Skipper John's Cook*

of Congress in Washington, D.C. where Stephen used to live, and it will always be there for everyone to see."

"When I go back to visit my Grandmother, I'm going to see it," said Stephen.

"It would be fun to make *Cinderella* into a play," suggested Marcia. "Maybe we could invite another grade to see it."

Marcia's suggestion met with enthusiastic group approval and preliminary plans were made, allowing time for the assembling of costumes which were felt to be highly important in such a performance. David accepted the role of the Prince with a small show of reluctance that deceived none of his contemporaries. They were all eager to participate.

"Heh, what's become of *Puss in Boots?*" Tom interrupted the planning.

"Let's have our usual afternoon run and come back to Puss, how about it," replied Teacher.

Settled again to share another story with Miss Marcia Brown, the children became so engrossed in the wonderful adventures of wise Puss and his simple master that no one noticed the peremptory call of the raindrops that suddenly began

their tattoo on the windows. The small listeners were charmed with the winking Puss, hanging by his heels, with the pompous King, with the splendor of Puss, his red plumes blowing in the wind, his red boots flashing, carrying the huge sack over his shoulder. They were enthralled with Puss's threat to chop the peasants into mincemeat. They saw the people bending low before Puss, and the sombre gray trees leading to the castle of the fierce ogre. When Teacher read, "by now the princess loved the marquis to distraction," Carol and Sue smiled at one another. And again, "If you wish to be my son-in-law, my dear Marquis, it rests entirely with you"—there were more smiles. And how they all loved the final picture with triumphant Puss, shaded by a parasol held by a servant monkey, with his huge black hat and his gleaming eyes!

"Yeh! Puss!" cheered David. And there was much applause!

"That's the best yet," said Stephen. "How did you like those colors, Jerry? I counted them this time, mostly black and gray and red and yellow. They sure made old Puss look good, didn't they?"

Jerry smiled. "Miss Brown always knows which colors are best for each book she writes. Only I don't see how she does it though. But maybe it's because she just keeps trying until it suits her. Isn't that what you said she did, Teacher?"

"Yes, Jerry," replied Teacher, "she thinks about every story and tries out pictures and colors until both the pictures and the colors suit the story."

"I'm glad my name's like hers," said Marcia complacently, "but I wish I could draw and paint like her, too."

"Her second name's like mine," said

Joan shyly, "I saw it on a card over at the library." I like to go to the library too just like she did."

"Libraries are wonderful places, aren't they?" said Teacher. "We always find good friends there."

"Yeh," Tom spoke quickly, "like Anthony and Henry and old Puss, but what about the other books of Miss Brown's—the *Steadfast Soldier* and *Skipper John's Cook* and *Dick Whittington and His Cat*? Aren't we having those?"

"Almost time to go home, my friends," replied Teacher, smiling.

"Well," said Sammy thoughtfully, "of course we've already read all of them but these special days have really been neat. We can still have the others next week, can't we?"

"Surely," agreed Teacher.

"Well, I know for sure none of us will ever forget Miss Marcia Brown, will we, Teacher?" smiled Linda. "One thing you didn't say about her but I know its so."

"And what is that, dear," asked Teacher.

"She really likes children, doesn't she?"

"Sure, she'd have to," answered David. "She'd have to write such stories and draw those pictures. Say, wouldn't Puss be neat on TV! He'd take up the whole screen, he's so grand and important! He'd be a better deal than Davy Crockett, now wouldn't he, Teacher!" Without waiting for an answer, he charged off in a stride equaling that of the dauntless Puss.

After another few minutes of checking coat-buttons, forgotten mittens, correcting mis-mated boots, and smiling and waving goodby, Teacher turned to the classroom to utterly still, the haze of dust settling for

its night of rest, and the dismantled exhibit looking wistfully forlorn. No, thought Teacher, going about her after-school tasks, none of us shall ever forget Miss Marcia Brown.

Next week, when she would read *Dick Whittington and His Cat*, sad faces would contemplate Dick's discovery in London that "the streets were covered with dirt instead of gold," and Dick was cold and hungry. They would be indignant that he was "bumped about by the cook," and the picture of the rats and mice running over his bed would draw forth exclamations of childish horror. But as Dick's fate became brighter, the cat would become the stellar attraction. Pet cats would be thought of with the possibility of attaining fame. The linoleum illustrations would be examined carefully by Jerry, especially the sea and ship pictures which all the children loved, not forgetting another favorite, where Dick, in his dream, saw himself as Lord Mayor of London.

Then there would be *Skipper John's Cook*, with Si and George taking over the job of ship's cook. Beans, beans, beans would be chanted with giggles. Faces would reflect a somewhat insecure response to Mother waving goodby as

The next morning Si kissed his mother good-bye, slung his bag and gear over his shoulder, whistled for George to come along, and boarded ship. The tide was at the flood, the moorings were cast off, and the Liberty Belle was off to the fishing grounds.

Confidence would be restored by the picture of the seaworthy Liberty Belle riding the majestic blue waves as the mackerel were scooped up. That picture was a favorite and often copied from memory by the children. Wasn't it lucky that Si knew

how to cook fish for his dog, George, was an often spoken comment. The bean chant would change to the fish chant as Teacher would read

So every day
when Si was not
watching the fishermen catch fish, or
climbing the ratlines to watch for fish,
he was frying fish.
And every day on the Liberty Belle
the fishermen ate fish—

fish in the morning
fish at noon
fish at night
and in between—FISH!

The wonderful picture of the fisherman with the drooping black moustache and the straggly, black hair, gazing sadly over a round-eyed fish was another favorite. As the children looked intently into his sad, blue eyes, Jerry once said, "I know what he'd say if he could talk! He'd say, fish again? Oh! No! I give up!"

Lastly, there would be Hans Christian Anderson's *The Steadfast Tin Soldier*, so exquisitely illustrated by Miss Brown, with the soft blues and shaded pinks accented

by the blacks of impending danger. Again, the children would relive through story and pictures the adventures of the little tin soldier and his charming little dancer friend. The story-book castle, the angry, geometric troll, the frantic search for the lost soldier, the huge, black fish about to swallow him, his rescue by the astonished maid, and, lastly, his final fate with the little dancer joining him in the flames—all these in pictures that would carry the children along on enraptured wings of imagination.

No, thought Teacher again, we shall never forget Marcia Brown, and when I tell the children that she lives and works in a very high room very near the top of a very high building in New York from where she can see the beautiful George Washington bridge, I know Jerry will say, "No wonder Miss Brown paints such beautiful colors. Why, she must be real close to the rainbow." But David will say, "How about a picture of that bridge from Miss Brown someday, Teacher? That would be neat."

Enriching the Language Arts Program for Bright Children

Children need time to grow. All children, bright children as well as dull children and the good, garden variety of so-called normal youngsters, all need time. Teachers who would enrich the language arts program for bright children must remember this.

Children need to follow their own pattern and pace of growth. This is equally true for bright children as for all others. Teachers who would enrich the language arts program for bright children must be guided by this.

Children need wise and loving care at home and at school. Bright children, as well as those not so bright, need to be nurtured through the guidance of a good teacher. Teachers who would enrich the language arts program for bright children will exercise their guidance function with restraint and wisdom.

Bright children, like others, will manifest their growth more perhaps through language than through other media. Their growth in language power usually will be more striking in the years of early childhood. Listening, speaking, reading, and writing are keys to growth for the bright child. They are keys for the teacher to use with prudence and with imagination, always recognizing that the pace of growth in language is innate, not external. Emphasis upon quality rather than quantity is significant in working with bright youngsters. Breadth without depth is not in harmony with the pattern and pace of

human growth. The child who is rushed toward material achievement and adult maturity usually fails to realize the full fruition of his potential. The teacher of bright children carries, therefore, a grave responsibility toward such children and toward society.

Some Concerns of Teachers

Teachers who live in school with bright children are concerned not alone with their intellectual development. Sound emotional development is in a sense an "occupational hazard" to exceptionally superior youngsters. Since emotional development is closely related to physical and mental health the teacher tries to create with children the kind of environment which fosters good health and discourages frustrations. She knows that bright children must be kept busy and challenged, but she avoids "busy work" for them. In her concern for the intellectual and emotional development of bright children, the teacher is fully aware of her responsibility for helping them develop moral values. The bright child whose moral values exclude appreciation and the living practice of faith, truth, decency, and brotherhood is a menace to himself and his fellows.

The teacher of bright children knows that language is used by all of us to communicate, to influence thought and behavior, to express our feelings and ideas.

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She knows that bright children, more than others, have inherently a responsibility to contribute, *in relation to their potential*, to the welfare of the group. They have an obligation to become proficient in communication skills. And most of all, perhaps, they have a moral obligation to develop values in living which will help them reach their potential for personal satisfactions as creative, producing members of society.

A sampling of the ways in which the language arts program for bright children may be enriched in consonance with the responsibilities bright children carry follows.

Experiences With Untapped Resources

The schools have untapped resources, especially in grades five through eight, for enriching children's lives through sharing with them appropriate passages from adult literature. A choice bit of good reading, shared by teacher and classmates, may become a real emotional experience as well as an intellectual spark to alert youngsters. Such literature, carefully selected, has the potential for bringing to life the content of the social studies particularly. What group of bright youngsters concerned with the middle grades' study of how our country came to be the great nation that it is would not thrill to the teacher's enthusiastic sharing of such gems as Stephen Vincent Benet's *Western Star*? Choosing passages with care, the teacher reads and the group discusses the beginnings, "Of sea and the first plantings"; the youngsters taste and feel the "salt wind"; they "land and explore" and know

the ecstasy of that "first flood of Virginia Spring" after weary months at sea. They thrill to the first Indian ambush and sense what it means to be men in a vast wilderness of strange beauty and eerie quiet. It is through such shared experiences in adult literature, selected with an eye for the appropriateness of the material and the maturity level of the listener, that the necessary combination of feeling and fact may be brought together. And it is through this combination of feeling and fact and not through fact alone, that we learn to understand the world we live in.

Again, and from the same work, what more powerful and stirring passage can be found anywhere than the closing stanzas describing the westward rush of men, of hopes and of aspirations for the good life. Youngsters sense sometimes through such readings for the first time what it means to live the concept of brotherhood. They wince at the whipping of "the first Quaker bloodily through the street" and begin to feel that an injustice toward one's fellow man is a denial of America.

Benet's *Western Star* is only one of the many adult works ripe for sharing with bright youngsters. Carl Sandburg's *Remembrance Rock* is another. And it is especially effective, for it describes the early days of our country in the framework of the common people whose lives are touched by the great men in the same way in which the great men of the twentieth century touch ours today.

Stimulating Children's Fun with Words

Words have a fascination for all children. Stirring the imaginations of bright children will be productive and they will go far beyond anything we initiate if given

¹Benet, Stephen Vincent. *Western Star*. Farrar and Rinehart, 1943. 181 pp.

guidance. Developing a sensitivity to words can open up wide horizons to bright children. Emphasis upon the mechanics of word building merely for the sake of enlarging vocabulary ignores the role of motivation in learning. As we read and as we hear our teachers or others read we become aware of and identify and store action words, descriptive words; we classify words on a sensory basis. We collect words that have meaning to us as individuals—sad words, happy words, exciting words.

We learn that sounds can be fun, but confusing, by building "Lists of Confusions"—words that sound alike but look differently, such as "tie, buy, by, eye"—words that look alike but sound differently, as do "bough, cough."

If the imagination is sparked, the bright child will zoom ahead in his play with and discovery of words and their power.

Encouraging Wide Tastes in Reading

Riding a hobby can be fun and profitable. All of us "go off" on special interests, but the bright child's frequent pursuit of a particular interest must be evaluated on the one hand by the quality of depth of meaning and on the other hand by his need for breadth of interests.

One exceptionally bright sixth grader has two hobbies he rides hard. One is astronomy and the other is magic. He has built extensive home libraries around both interests and delights teachers and classmates with progress reports from time to time. The school librarian makes a special effort to call to the boy's attention new books she discovers.

Another intellectually superior fifth grader turned his imaginary playmate from

his early childhood years into the hero of his own creative stories. Teachers and classmates waited eagerly for new chapters to be written and read in which the fascinating adventures of an imaginary character assumed at times reality for all of them.

Opportunities to Write and Knowing When to Be Concerned with Grammar and Structure

In encouraging bright youngsters to write, one of the frustrations is in finding time. Another is in knowing when grammar and structure become important. We know that children must become proficient in the skills of writing because such skills make it possible to more fully and adequately communicate, express feelings and ideas, and influence others in desirable ways. More important than knowing when grammar and structure are important is knowing when they really do not matter.

The afternoon nine-year-old Dawn announced that she could not join the story group because she was too busy writing the story of her life became a red-letter occasion for Dawn and her teacher. Dawn's autobiography is quoted exactly as it came from her pen. The reader will understand why it was never corrected and why it is a cherished illustration of truly artistic creative writing.

My life
by
Dawn
1946

My family consists of a father, a mother and a brother and me along with 3 grandparents 2 on my mother's side 1 on my father's side along with 11 uncles and 11 aunts, and so many cousins I can't count them. July 20, 1937 Pop was waiting in the cool Dixon hospital for gosh knows

what Mom said that the baby was a brown eyed baldheaded girl which turned out to be Daun the first at the age of 11 months I said my first word pa. I learned how to walk when one and a half. Let us skip 3 years of my life and go into the morning of my 4th birthday. That morning I ran down stairs and into the living room where Mom and pop were sitting down waiting for me mom with my one year old brother in her lap. I under the table where I found a baby carreg and in it was a big which contained a pair of overhall shirts and a pair of socks Mom said for me to go into my bedroom and put them on, after I got dressed I came into the kithon and ate breckfast. Then Bobby and his family who lived across the drive from us got into the car with us and we were of for a blueberry hunt.

When we came to the spot we all piled out bobbys brother and my brother stayed in the tall grass and played while we picked berrys, as the sun was hot it soon drove us down to the beach where we stayed for about an hour and then we went up to the camp house where we ate lunch and there we went down to watch the beaver dam where we saw a mother and her babbies swimming but my brother had to stoub his toe and call and o. and when the beavors heard this they went strait down and we could not see them. that night I had a big party with ice-cream cake pie cookies and cider. one morning pop when pop went in to to work his boss told him that he was to go to washington. we came down 2 mounths after. Now we

will go to the saddest part of my life. one night about 2 sundays before Mothers day when everybody was asleep but me the phone rang I went down to answer it. it was police cheif smith he said hellow is this the pine household? yes I answered, who is it I said he told me, and he also told me that a drunk had been behind pops car and bumped into it and sent it over a 5 foot imbankment the car was on fire and moms window was broke. pop gbt out and pulled mom who was on fire out by the heels. and rolled her in the grass. as they were both hurt. I went to school every day. one day when dad had been home for about a week I went into the house and there was dad looking very sad he took billy and I into the bedroom and told us that mom had died in the hospital. the neighbors were down stairs waiting. I was so sad that I tore up my best book and went down stairs every was crying Just like me. then by brother and I went to vermont for 2 months and then came Down here to washington to live with Janice and here I am.

Fixing Responsibilities

Bright children must learn the tools which will make them more proficient in expressing themselves and in influencing others. Bright children must develop the values which will help them contribute their full measure to life. The teacher is the key to the enrichment of such children's language arts experiences.

ROBERT LEWIS SHAYON

Schoolroom Parables from TV

Time was, in the American scene, when elementary school students were, on the whole, fairly well insulated from the lively touch of arts and letters. Culture and its pre-occupations were conspicuously absent on the frontier, especially outside the classroom. Inside, the muses were pragmatic. One studied whatever one needed of literature in order to learn how to get along in the grown-up world. Spelling, grammar, reading, geography, biology, arithmetic—these were important because they were basic to staying healthy and communicative to make money. In my own time, the movies and the last gasps of vaudeville, plus esoteric excursions to the "real" theatre, plus the oasis of the neighborhood library were the rather limited exits and entrances to "the finer things." Even in high school, *Silas Marner* and *A Tale of Two Cities* were "assignments" to be jettisoned as rapidly as possible for the early-twilight softball game on the corner. The absorption of esthetic impressions was a highly rationed affair.

How different are my children's experiences today! Television is like a candy tap in the home. If the children had their way they would keep it flowing freely. The parental struggle to shut it for all but an hour per day is protracted and demands stamina. The children's appetite is insatiable. "Lassie," "The Lone Ranger," "Rin Tin Tin," "Lucy," "The Cisco Kid," etc., these are dubious esthetic impressions, but they are, nevertheless, rich in emotional vitality for their youthful receptors.

"Sadler's Wells Ballet," "The Sleeping Beauty," "Peter Pan,"—this is stimulation of a higher order—but the candy tap does not discriminate; neither do the children. Childhood is electric in TV, catholic. Even a pre-prep school boy who is half-way through "Moby Dick" and "social-studying" the culture of Hellas will seek and swallow an unending dose of old-run, fourth-rate Westerns. The muses—perhaps their impostors—have moved into the living-room. And the schoolroom? *This* is now insulated from the cultural winds of our society—the real, the viable, and not the theoretic concerns.

Inside the bastion, our children are still being taught that which we consider essential for them to learn—how to read, add, vote, buy and sell, and make, if not a million any more, then at least a steady six per cent plus an occasional long-term capital gain. Society does not ask our schools to teach our children how to evaluate and discriminate among TV programs. Why should they? No one gets paid to philosophize in the United States (do they anywhere?). A mere handful are required to "criticize" TV gainfully. So long as our educational standards are profoundly utilitarian, the cultivation of "taste" will not be a social goal. And yet, to no teachers more than to our English teachers are these value pronouncements more persuasive: "Man shall not live by bread alone," and, "Without vision a people perish." Being a useful citizen is

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one thing: being a happy one is another. Our national creed of practicality is the domain of the first: religion and the arts embrace the second.

The paradox of our modern economy is that a nation whose inner gyroscope has always been productivity is fast becoming a nation whose chief activity is the employment of leisure. Leisure is today giving us the "do-it-yourself" cult. More and more tomorrow it will focus our attention and energies on enjoyment. Americans will yet pay teachers who will teach them how to "appreciate" as much if not more than they pay those who instruct them in acquisition. To the English teachers in our elementary schools this prediction means they are on the wave of history. They may not live to surfboard it to cash—but they may enjoy the hope that their own values may echo in tomorrow's elders and the latter's progeny. They may achieve this if they will but lower the drawbridges over their academic moats and let in the passionate battalions of emotional interest in which their pupils are now marching. They can seize "The Lone Ranger," and skillfully ride "Silver" to higher plateaus of discrimination. They can teach style,

plot, characterization, and meaning by initial grappling with the many negatives and the occasional positives of what suffices for "literature" on television.

I asked my first-grade daughter recently if her teacher ever mentions television in class. She answered "no"—but she added "we all (the scholars) talk about it among ourselves everyday." Her teacher is pretty, quietly efficient, and relatively fresh out of normal school. Either she is unable to have her own TV set (in which case perhaps, the PTA ought to subsidize her) or else her principles of education are monastic. In either case, she is, in this one respect, certainly not integrating with my child's home experience. Worse—as a parent struggling to instill preferred discriminatory attitudes in my first-grader, I consider that the school is badly letting me down. If I were an English teacher in an elementary school today, I would consider TV to be the raw material of parables with which to instruct. The most influential teacher the world has ever known used parables successfully two thousand years ago—in his open-air classroom on the shores of Lake Galilee.

O shells of the sea
Come listen to me
For I have no one to play with
Will you play with me?
In the city I have Mary, Tom and John
But here at the sea,
Just you and me
And the sea.

—Daniel Ahearn, Grade Two, Our Lady of Mercy School, Boys' Department, New York 58, N. Y.

(Submitted by Sister Marie Mark.)

PATRICK D. HAZARD

Ladders to Taste on TV

Just a few years ago, some savants were predicting that TV would spawn a race of one-eyed monsters, slumped and glassy-eyed, shoveling pretzels and potato chips into slack-jawed mouths. Well, the mutants didn't materialize. And the sages—who probably still don't have TV sets and are by some woe-be-gone logic proud of the fact—have some tough explaining to do. Two Thornton Wilder plays, Sadler's Wells, production of *The Sleeping Beauty*, Shaw's *The Devil's Disciple*, and *Caesar and Cleopatra*, Shakespeare's *The Taming of the Shrew* and *Richard III*, Oscar Wilde's *Salome* and *The Importance of Being Earnest*—these are among the classics presented in one school year on TV. There is actually more caviar on the network schedules than the most gluttonous intellectual gourmet could manage to consume.

We have no assurance, however, that such bounty will continue. Madison Avenue, the Sacred Way of the Ad Agencies, is inhabited by a curious crew of cultural cannibals. These head-hunters put on programs only when enough numb skulls appear in front of TV sets at the right time. To insure the survival of quality programs of all kinds on TV, then, it is necessary to develop an audience demand for these shows. That, it seems to me, is where the elementary school English teacher has the most frightening and yet again the most challenging of responsibilities. For in her classroom are TV's captive audiences. If she can instill in their hearts and minds the ineradicable desire to as-

cend the ladder of taste, then the Madison Avenue head-hunters will see to it that better and better programs appear on TV. If our children, in the formative years, learn to passively accept whatever junk they happen to switch on, then we will breed, not a race of Cyclopes, but lukewarm-blooded mammals who don't care enough about anything to become fully human.

But to have any effect on TV, we must let it have an effect on us. Teachers need not fear TV; it can become the biggest boon to reading since the printing press. This is no paradox; it simply records the fact, already felt by librarians, that TV interests people in new things. Consider what would happen if teachers didn't wait for TV to stimulate reading, but went out of their ways to see that TV and reading crossfertilized each other. It works both ways: TV gives children more in their reading; reading will give children more from TV.

Specifically, take the new CBS-TV series, *The Adventures of Robin Hood*, telecast Mondays, 7:30 p.m., E.S.T. There are books on Robin Hood for the slowest student in the first grade and for the bright eighth grader. A bulletin board display centering around the free map of Sherwood Forest currently offered by the sponsors, Johnson and Johnson, through *Scholastic Teacher* magazine, could show the students available books.

Simon & Schuster has just published

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three volumes roughly of interest to the lower, middle, and higher grades of elementary schools. They are all based on the Walt Disney movie and feature brilliant Kodachrome stills from the film. *Walt Disney's Robin Hood* (A Mickey Mouse Club Book, 25c) contains about twenty-five page-size pictures with brief story-line texts beneath. *Walt Disney's Robin Hood Stamp Book* (50c) has sixty color stamps (2" x 3") that the child must affix near the proper text in the book. There are drawings suitable for coloring too. The book has about thirty sections, each a page long. *Walt Disney's Adventures of Robin Hood* (\$1) is a fifty page, near-folio size book of the tales of the outlaws of Sherwood Forest; it is suitable for the upper years of the elementary schools. For the superior student, Scribners has in print Howard Pyle's two volumes of Robin Hood tales. The ladder of taste is endless; the next step up perhaps is John Keats' poem "Robin Hood" on page 396 of the new paperback anthology, *Six Centuries of Great Poetry* (Dell, 50c). And for the teacher's own amusement, why not E. A. Robinson's classic, "Miniver Cheevy?"

There are all kinds of variations to the reading-TV approach. Have your students find the tale from which the TV episode was made. How faithfully does the program represent it? Are there "new" episodes in the series? Is this fair? In other words, what is true about fiction? or fact turned folklore? And while we are on the subject, why not have the students invent their Robin Hood episodes? It will show you how well they understand the characters and spirit of the tales. The next step is to let them act out short episodes in class. The more ambitious might even like

to stage a TV drama, with mock cameras, directors, prop men, ads in the school newspaper; this is not to mention the intricacies of writing and editing their own scripts.

The art possibilities in *Robin Hood* are enormous. The bright costumes (what is Lincoln green?), heraldic devices, implements of war and everyday life, medieval architecture and painting—all these can unleash dynamos of enthusiasm in your youngsters. To make their props authentic, critical reading is a must. Two birds with one of Robin's arrows! And just as the rich, glowing colors of the Simon & Schuster books will enliven and enhance reading, so their manipulation of colors and forms will add depth to your students' awareness of the Robin Hood legends.

Music, thanks to Folkways records, can be an important third dimension to your Robin Hood unit. Wallace House, a folklorist from New York University, has recorded ten authentic "Robin Hood Ballads." (Album No. 839, Folkways Records and Service Corp. 117 W. 46th Street, New York City). This 10" LP album includes the texts of the ballads and historical notes. I think a fine way to end such a unit would be to let your classes hear the record completely and then let them choose one to learn. Since you will have the lyrics, it would be easy to multi-graph copies and have them singing a song composed many years ago in the English countryside.

These are just one man's suggestions. As you begin to think about it, you will see many, many more. It will become clear to you, as it has to me, that there is no basic incompatibility between TV and a

high culture. If we teach our youngsters to demand the best, they will get it. But we have to start encouraging them to develop their own tastes early, the earlier the better. And the English lesson is the natural place for them to talk and write and read about all the exciting things they see about them in popular culture. What I have said of one TV program might be extended to many others and of course to movies, radio, newspapers, magazines, and the whole wonder world of technology which our children take for granted. We must ask them to develop habits of critical attention and discrimination, yes; but we must start with the raw material of judgment, which is experience. And their experience is dominated by the mass media of communication.

Indeed, when I asked Sylvester L. Weaver, Jr., NBC's dynamic Chairman of the Board, what the schools could do to encourage better programs on TV, he replied that the best way was to have them take those programs seriously in the classroom, have them as assigned homework, help the students learn how to sort out the best from the run-of-the-mill. And then he said something that shows to me that there is much to be gained from

teachers and commercial broadcasters co-operating in the fight for quality programs. Mr. Weaver said the school's big job is to give the children the "disciplines we must learn in life—so that in addition to this tremendous flood of data (from the mass media) crossing their instruments, they also have learned how to buckle down and have really learned something well. For instance, if the schools in this country could teach the kind of intensive education that you find in the European schools so that our people were able to combine the broad kind of easy-going humanism that we have here with the ability to concentrate and work hard like they do abroad—probably harder than we do in terms of intellectual achievement, that would be ideal." (Interview with writer, December 27, 1955.) The foundations and selectivity for such desirable qualities of attention are in the hands of our elementary school teachers. And the English curriculum, because it stands at the gateway of communication, is the key to the attainment of such ideals. I hope many teachers will turn on "Robin Hood" next Monday and see what they—but not their kids—have been missing. They, and their students, will be glad they did.

The National Council of Teachers of English will co-sponsor six workshops in the summer of 1956: Pacific Coast Conference (Stanford), University of Illinois, State University of Iowa, University of Kansas City, Hunter College, New York, and Boone, N. C. The Boone workshop will include elementary language arts. Write to Dean Chappell Wilson, Appalachian State Teachers College, Boone, N. C.

Father Visits School

Mr. Kramer was Anne's father. Today he had arranged to pick her up at school and take her to the dentist. It had been a good many years since he had even been inside a schoolhouse but he had certainly heard a lot about third grade and Miss Mullen in the past few weeks!

As he parked the car in front of the school and walked up toward the building a strange feeling crept over him. Had it really been thirty-five years since he had been in second grade? How far away it seemed! Webster Elementary School the Aldine Readers multiplication tables spelling homework Why didn't Anne ever bring home any work to do? What was the name of his third grade teacher? He couldn't remember, but he could still see the long green skirt she had worn. There had been a band of black ribbon around the hem and it had always swished in your face as she walked down the aisle. He could remember how she looked too. Some of the hush of that long ago classroom seemed to hang all around him. Why did he think of goldenrod? It always made him feel sad and lonesome. And the sound of buzz-saws! Every morning in September they used to recite "The goldenrod is yellow" He could still hear the whining sound of the buzz-saws coming in through the open windows. He could still get a lump in his throat just remembering. He had always wanted to slip out of the building and run off alone to cry a little But this was silly! He thought of his spacious air-conditioned

office down at the bank. Oh, well. These things had to be done. It was all part of being a parent. But he did wish he hadn't come so early. It was more than a half hour before he'd said he would come. And he had allowed for plenty of time to drive across town to the dentist too.

As Mr. Kramer walked into the building he was aware of the many open doors and the sounds of voices coming out into the hall. Where was Anne's room? Better stop in here and find out. Green chalkboards, large paintings on the walls, and over in a corner a group of children listening to - - - of all things, a tape recorder! A small boy asked if he could help him. Miss Mullen's room? Right down the hall and around the corner. He would show him. But hadn't he better ask the teacher? Where was she? Oh yes, that must be she. My, she was young! Pretty, too. Just like the girls at the office. And that smile! Not like the austere look of Miss - - - what was that teacher's name? Anyway, with her nod of approval, he followed the boy down the hall.

As they turned the corner he saw a half-dozen children sitting on the floor, reading and talking to each other. "They're probably working on some reports, or something," said the boy. "Here is Miss Mullen's room. Just walk right in. 'By.'" The boy turned and walked away.

Here was another bright and cheerful room. Perhaps it was the color. He didn't know. But he saw the attractive pictures,

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plants, books, tables, - - - all in one quick glance His own third grade room seemed to fade away within its four gray walls. . . . It looked like there were a lot of desks in here, but the children certainly weren't in them. They seemed to be all over the place! He felt big, and awkward, and queer. Just then he saw Anne. "Hello, Daddy," she said as she walked over toward him. Mr. Kramer had many times been aware of the radiance in his daughter's smile and today he was even more so. "But Daddy, we don't have to go yet, do we? It isn't even 10:30 and we're almost ready for sharing time. I want to tell about Uncle John. We might talk about policemen, and I'm painting him, and if I have to go now - - -" "Perhaps your father can stay a while." The teacher came over. How proud he felt as Anne introduced them. So this was Miss Mullen, that wonderful teacher they'd been having for dinner every night for weeks! Somehow he was surprised. Such a plain looking woman. Not like that girl down the hall. Or his own teacher, either, for that matter. The way she and Anne smiled at each—it was almost as though they were plotting against him! Yes, he could stay for a few minutes, and was grateful for the chair that Anne showed him over by the window.

Mr. Kramer was puzzled as he looked around. A group of children were in the back of the room. They seemed to be reading together. What was supposed to be going on there? A reading class? Then why wasn't the teacher back there with them? . . . Three rows of little red chairs. Second row. End. That's where he'd always sat . . . no wonder kids couldn't read today! But his daughter could. But then,

she was a mighty bright little girl. He looked over toward the easel. How deftly she handled the paint brush! By George! That was good. Even looks like John, right there in the middle of the intersection handling all that traffic. He must see about having some special art classes for Anne. Guess he'd better pay more attention to the stuff she brought home.

He noticed several children around a table reading books. Some were on the floor, one boy stretched out flat on his stomach One shelf of books . . . Webster Elementary . . . too high to reach . . . glass door . . . you could have one if you'd had a hundred in spelling . . . but for heaven's sake! Didn't they have enough chairs? Why on earth did Miss Mullen let the kids sit on the floor?

One little girl seemed to be very busy sorting through a big pile of pictures. Good heavens! What was this? Something really ought to be done. School! Progressive education! But—these kids acted like they were enjoying it, only you couldn't call it work, really. And the way they were walking all around and talking to each other. But it wasn't noisy. Why didn't the teacher do something? She just seemed to walk around, sometimes stopping to talk to a child, sometimes sitting down with a group. Why didn't they put the seats in rows? . . . six rows of desks . . . right behind each other . . . first row, right in front. He'd always had to sit in front . . . You had to ask to get your pencil sharpened . . . Gosh! How thirsty he used to get . . . Miss Mullen patted a little fellow on the shoulder. That was Mike. Hmmm. He was the rascal who broke Mr. Smith's garage window.

The teacher said something to Mike. Mr. Kramer watched the boy as he walked to each group in the room. What had she said to him? Something about getting ready. In a few minutes Mike brought the children in from the hall. He'd forgotten all about them. It was certainly about time for them to be coming in. This Mike sure didn't act like the little demon he'd heard about in the neighborhood. But you'd have to admit he wasn't making trouble in here. Miss Mullen must have some tricks up her sleeve.

Well, this was better. Looked like they were going to get down to work. From all over the room the children came. Some sat in chairs, others on the floor. Didn't they have enough chairs? Mr. Kramer started to count. He'd heard a lot about increased costs of running the schools. In fact, he'd protested about the last bond issue. But chairs! And there was Anne, sitting right on the floor, carefully arranging her painting in front of her.

Miss Mullen smiled as she watched the children, talking quietly, helping each other, moving their chairs and making themselves comfortable. Jimmy walked over to the window and pulled the shade so the sun wouldn't shine in his eyes. Mike protested. He said it would be too dark. Now, what would the teacher do? He'd noticed that she'd been watching the boys, but she only smiled as Jimmy changed the shade a bit, and together they flopped down on the floor, arms across each other's shoulders.

All at once everyone was settled and ready. Miss Mullen asked Billy to be the leader. A little redhead stood up, wiggled self-consciously, and walked to the small table in front. It seemed the class wanted

to find out about workers in their community, how they helped each other and made their city a good place to live. Billy wasn't doing a very good job—he was sure Anne would have shown more poise. But how could Mr. Kramer have known about Billy, really? How early in the Fall he had only nodded his head in response to questions, how he had always leaned hard against the teacher when he read, how he'd never had anything to say? Mr. Kramer had no way of knowing the long way Billy had come until today, when he was haltingly, but surely, being the leader. But he was aware that something very real and important was going on. He didn't understand it, but it was there—right in the room. These kids were doing things in a completely different way.

Richard was asked to tell what his group had found out about the highway that some people wanted to build in Centerville. For heaven's sake! But the children listened as Richard told how many of the townspeople had objected to its construction. He told how Mr. Banks thought it would be dangerous for the children. Most of them would have to cross it when they went to school. There would be lots more traffic right through their town if they had a new highway. One man was angry because his barn would have to be moved back away from the road and it would cut a corner off his land. Other people thought that the new road would hurt the stores, because the farmers would drive right through the town and do their trading in the larger towns.

The children discussed the reasonableness of the arguments. Then someone remembered about Mr. Adams. Once some of his eggs had been broken when he was

taking them to town to sell. The old road had big ruts in it sometimes. On stormy days the mail was late because the truck couldn't get through if the road was bad. People were always getting stuck when it rained. One boy pointed out that if a town was a good town it would have to make improvements so people would want to stay there. A little girl remembered how her grandfather could come to see them lots oftener after a new paved road was built past his farm.

Mr. Kramer was surprised. These kids could talk. And they were full of ideas. How carefully they listened to each other. And how they weighed and valued each contribution!

Billy asked if Richard's group would be ready for some more information the next day. Could they find out what the people in Centerville decided to do about the road?

Mr. Kramer was bewildered. He remembered a school room where you raised your hand to recite . . . You stood when the teacher called your name . . . the teacher talked most of the time. . . . Nobody asked any questions. . . . What the teacher said was right. . . . He looked at Miss Mullen. She looked like she *liked* to teach these kids. Billy didn't seem to know what to do. Miss Mullen suggested that Jane had been wanting to talk.

Jane said, "I think we'd better make a map of Centerville and show how the new road would go right through the business part of town. We could put the stores and houses on the map." The boys and girls seemed to like this idea. "We ought to put Mr. Hill's farm on it, too, and show how the new highway would cut off his corner." "We could put Grand City on it,

too. Then we could see how people in Centerville could get there easier."

The children thought it would be difficult to put in the other towns. They didn't know just how to do it. The map would have to be awfully big to put in so much. Toni said they could make it just like a real one. She had gone to California last summer and she knew just how a map should look. Miss Mullen thought perhaps some real maps would help them. Could anyone bring some to school? A dozen hands went up. "That's a neat idea, Miss Mullen. We want our map to look like the real thing. Everybody bring them tomorrow."

Mike asked if the new highway would really be shorter than the old road? Nearly everyone thought it would. Richard said they could figure out which road was the shortest right on the map. Did the book tell the distances between towns? Mike thought it did. They would have to read the stories again very carefully and find the right distances so they could put the miles on the map. Some children volunteered to begin working right away but they didn't think they could have it finished for the next showing time. Miss Mullen suggested that they could start and maybe it would take several days.

Now it was Anne's turn. "If they built the road they could have a policeman? My Uncle John is a traffic officer. I made a picture of him. See, here he is signaling for these cars to stop so those cars can go. If Centerville lets the new highway be built they could have a policeman and they wouldn't have to worry so much about accidents."

The children admired Anne's picture and there followed a lively discussion

about traffic officers and policemen in general. Some children remembered that policemen do many things besides regulate traffic. They decided to try and find all of the different kinds of work that policemen do. Billy asked who wanted to work on that committee. Up went the hands.

These kids acted like they really wanted to work. Highways, traffic officers, policemen. What would they talk about next? Mr. Kramer was really interested. Now Anne was talking again.

"Maybe Uncle John could come to school and tell us all about the things he does. He doesn't stand at the intersection all of the time. He does lots of other things, too." They thought that would be a good idea. How could they invite Anne's uncle? The possibilities of writing letters and telephoning him were discussed. Finally, it was decided that Anne should ask him, herself, and report to the class if he would be willing to come.

"Miss Mullen, we had a good movie about a doctor one day. Do you think there is one about a policeman?" Miss Mullen was sure there was, and said she would be glad to find out. Perhaps she would have something to tell them tomorrow about a movie showing the work of a policeman.

There was the little girl with the pictures. Now it was her turn. "We shouldn't forget about the other workers. I've been looking through the picture file. Here are lots of pictures about workers." So that was it. Mr. Kramer had forgotten his impatience. These kids listened as the child showed her pictures of different community helpers. There was the dentist, standing right by his dental chair.

Mr. Kramer looked at his watch. After ten thirty! He would have to rush to get

Anne to the dentist in time. He stood up. But he was reluctant to leave. Miss Mullen walked over to him.

"We're happy you came early today, Mr. Kramer. Perhaps you'll come back again."

He thanked her, and said he certainly hoped to. "School is so different from when I was in second grade, Miss Mullen. These boys and girls certainly know how to talk. I didn't know that children could understand so much about the problems of everyday living."

Anne walked over to her father. "Good-by, Miss Mullen. I'll remember to ask Uncle John." There it was again—the way Anne and Miss Mullen smiled at each other!

As Anne and her father walked out of the building, all kinds of thoughts were buzzing around in his head. Anne chattered happily, "Daddy, if Uncle John is at the intersection, can we stop and ask him?" A warm glow of pride filled him—not like the strange lonely feeling he had had such a short time ago. He looked back at the building. "That was a good painting you made, honey. Better take it home and show your mother."

He'd have lots of things to tell Mary, himself. There were things he didn't understand, too. But he felt that they must be good. Maybe he could go with Mary to the next Parent Conference. She was always asking him. He'd like to talk with Miss Mullen some more. Come to think of it, he'd hardly spoken a word to her. Yet, he felt that in some strange way he knew her very well. She could probably straighten him out on a lot of things.

"Could we, Daddy? You're not listening to me. Could we stop and ask Uncle

John?"

"Sure thing, honey. And if he isn't at

the intersection, we'll find him. We'll find him before I take you back to school."

D. LEWIS EDWARDS

Controlled Bookfair

A chief requirement of a reading program in the primary grades is that it must enable children to view themselves as successful readers; it must enable them to know that they are continually improving. Children should be able to "grow" in reading; that is, they must realize that reading amounts to more than knowing how to read. They must think of reading as a method of bringing their experiences and ideas to a book and then gaining new ideas from reading. Good readers understand this, and as a result they spend considerable time answering their own questions through reading.

Children do not always understand that reading is to be done during spare time as well as in school, that it is to be looked upon as a pleasant experience. One of the most effective methods of helping children discover pleasure in reading is to provide them with books which are on their pleasure reading level. Such material should be made available in homes, schools, public libraries, churches, and any other community agencies which serve as recreational meeting places for young children.

Locating the Easiest Pleasure Reading Material

The most realistic method of locating suitable easy pleasure reading material is

to give the teachers who will be using the books an opportunity to aid in the selection. The classroom teacher intimately knows the children who will directly benefit from the proper books. She knows their interest areas, their skill levels, and the degree to which the books will have to act as the chief motivation for reading.

These factors are essential when purchasing books to be *used* by beginning readers. This method assures that we will meet the need of teaching reading as a daily habit as well as a technique. When books are purchased which are too difficult for most primary readers, they will be read chiefly by the children who had a good understanding of reading before they entered school. However, this is not the greatest need. The greatest need is for books which can easily be read by the majority of primary readers.

Getting "Easy" Primary Pleasure-level Books Into a Community

An effective method of placing a specific type book in a community is to have a "controlled" bookfair. This is a new idea. Bookfairs have been used for years for displaying and selling books, but the basic motive behind the "traditional" bookfair has been a mistaken one. In most instances the bookfair is used as a means

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of raising funds for school activities; so full retail prices are charged for the books. Instead the primary purpose of an effective bookfair, is to help children become good readers. A second purpose is to provide wholesale price benefits for the parents who buy the books.

Controlled Bookfair

Only books judged by primary grade teachers as suitable for the primary grades should be accepted for display. This means the bookfair is "controlled." Profit in money must not be the motive. Profit must be measured in terms of increased pupil reading habit and ability. The "controlled" bookfair enables parents, teachers, and librarians to examine and purchase books especially suited to the primary grades.

Planning for the Controlled Bookfair

Plans for the "controlled" bookfair involve three specific stages of preparation. First, it is necessary to initiate the bookfair idea in the community. Second, there are specific organizational problems such as choosing a committee, contacting publishers, etc. And, third, the bookfair must be presented skillfully.

Initiating the Controlled Bookfair Idea

A conventional approach can be used in establishing whether or not there is a need for increasing the number of easy pleasure reading books in a community. Observe the reading habits of children in the intermediate grades who have come through the present system. Do they read books on their own time? If so, how many? What kind? Survey the reading ability of children entering second grade. What level of books do they need if they are actually to "read" them?

There are advantages in preceding the bookfair with facts on the amount of available pleasure reading books on the primary grade level. What is the stock in the different rooms? In the library? It is conceivable that a number of books are available, but that they are too difficult for most of the children.

Organizing the Controlled Bookfair

There will be at least three main organizational problems: One, a bookfair committee will have to be chosen. Two, appropriate books will have to be located. And, three, the books selected for display will have to be grouped into appropriate sections, listed, and priced.

The Bookfair Committee

The best committee is one selected from faculty members who are willing and able to devote many hours to this project. Six members, including the chairman, are generally sufficient. They should be people who have indicated a special interest in the subject of reading and who therefore immediately see the value of the proposed bookfair.

It is necessary to appoint one member of the committee as chairman. The chairman will have many responsibilities. He may be the remedial reading teacher, reading supervisor, or perhaps a principal; but he should be a person who was active in first establishing the need. Since the chairman will coordinate the entire bookfair and will be in charge of the bookfair during the afternoon sessions, the remedial reading teacher or principal would be a logical choice as either of them could easily interrupt a regular schedule.

By determining carefully the procedures and by working closely with the

superintendent, the chairman can keep down the number of committee meetings. The first meeting of the committee will be devoted to determining objectives, and cooperatively determining the general approach. Subsequent meetings must be called for the purpose of judging, pricing, listing books as they arrive, designing publicity, and completing the details of the presentation of the bookfair.

Locating Books

Usually the superintendent has a collection of catalogs from the various book companies which can be used by the committee. An effective method of locating books is to write directly to publishers and book wholesalers. The letter to be sent must be brief and mention three points 1) the purpose of the bookfair 2) the type of books to be accepted for judging (Primary-grade level) 3) the date beyond which books will not be accepted. Approximately two-thirds of the books submitted by publishers for judging will probably be rejected. Ten well chosen sources can locate approximately three hundred and fifty books for display. It is the responsibility of the committee to keep the original purpose in mind; only books suitable for easy pleasure reading in the primary grades are to be accepted for display.

Criteria for Judging Books

Exactly what qualifies a book as being acceptable in a specific community for pleasure reading in the primary grades? First, the ideas must not be too involved for the inexperienced reader. Second, the vocabulary level should be appropriate for the grade level. This vocabulary level can be determined by comparing these books and the vocabulary of the basic reading

texts used in the school system. Third, suitable size of the print and proper spacing is important. Refer to the basal reading texts as a guide.

Fourth, the books, as much as possible, should be related to the experiences the children are having in their everyday activities in school and out. Television and increased traveling are becoming major factors in experience readiness. Interest in science experiments, pre-historic life, space travel, biographies, cowboys, American Indians, and dogs is increasing. More books are now available on the basic concepts: sizes, shapes, direction, and numbers. Well written books can be obtained on the subject of special social problems.

Wasted effort can be avoided if the books, once accepted, are handled wisely. The accepted books should be separated from those which have been rejected. Rejects should be re-packaged and returned to the source immediately so that credit against the invoice will be given for them. Once a number of books have been accepted, a critical evaluation of each book should be made by at least two members of the committee. These books can be classified into four groups for display purposes:

- Section A Kindergarten to easy 1st grade
- Section B Easy 1st grade to 1st grade
- Section C First grade to easy 2nd grade
- Section D Easy 2nd grade to 2nd grade

In instances where the committee members agree that certain books are exceptionally good, extra copies may be ordered for the bookfair. These books usually are popular and will be handled frequently. It is good planning to have several copies available on the tables.

Labeling Books

As soon as the books have been classi-

fied, they should be labeled. Small squares of masking tape placed on the corner of the front cover, can be marked with the section letter. This facilitates the return of the books to the proper table by those in charge. Prices are inserted on the upper right hand corner of the "fly-leaf" so they can be easily located by the purchasers and attendants.

Listing Books

Prepare a master-list, including the source and prices, of all the books to be displayed. This will serve many purposes. Most important, the master-list will serve bookfair committees in subsequent years, as it represents the beginning of a search for suitable reading materials which should be continued in the interests of developing a superior basic reading program.

Displaying Books

Adequate space for displaying the books is a key problem which will concern the school superintendent. It is not wise to launch the bookfair project unless the required space is available. Part of the regular school program may have to be suspended for a short time. But easily accessible and well lighted space must be provided if the bookfair is to be considered a success.

If three hundred and fifty books are to be displayed the minimum space required would be 30x80 feet. The best arrangement is to place tables against the walls along both sides of the room. When tables are approached only from one side, the wall space behind the tables can be used to display slogans (placards) such as "Read for Fun," "Listen to your Child

Read," "Read in Spare Time," and "Keep them Reading."

Presenting the Bookfair

Presenting the bookfair is equally important as organizing and initiating it. Publicity is of paramount importance. Prior to the opening date, definite plans must be made for members of the committee, superintendent, and principals to describe to groups of parents and teachers details of the bookfair. The type books, price range, quantity of books, and the non-profit motive should be emphasized in these talks.

In addition to making preliminary releases to newspapers, the committee should arrange for an announcement on television and radio. It is the responsibility of the chairman of the committee to notify (very early and again immediately preceding the bookfair) key citizens, such as the principal of the parochial school, public librarian, director of existing children's home, etc. of the bookfair date.

Sheet of Directions

To facilitate their using the bookfair, visitors to the bookfair should be given the *Sheet of Directions*. Only visiting teachers, supervisors, and administrators need be given the complete book list.

Example: Sheet of Directions

"WELCOME TO OUR BOOKFAIR"

....., Supt.
..... Schools

Bookfair Committee
(Names of committee members)

GENERAL INFORMATION

1. Days and hours open:
2. The books on display are classified as pleasure reading for the primary grades.
3. Book prices range from to
No profit is anticipated. The bookfair is a service to parents and teachers.

BOOK GROUPINGS

- Section A Kindergarten to easy 1st grade
 Section B Easy 1st grade to 1st grade
 Section C First grade to easy 2nd grade
 Section D Easy 2nd grade to 2nd grade

HOW TO USE THE BOOKFAIR

1. Purchasing books: When you have selected the books you wish to purchase, remove them from their respective tables and take the entire group to one of the tables (clerks). It is preferred that the full amount of the purchase be paid when placing the order, but a 50% deposit will be accepted.
2. Delivery date: It is our plan to deliver the books to you within two or three weeks. If you leave the area, the books can be forwarded to you.
3. Do not return the books to the tables. This will be the duty of the attendants.
4. Constructive criticisms and other comments are welcome. It is our sincere wish that we have been of assistance to you.

Note: Booklists are available to you upon request.

Purchase Order

A *Purchase Order* form is necessary to properly record the purchase and other information pertinent to delivering the books. A supply of these forms, plus the complete book list, can be deposited with each building principal so books for parents and teachers may be purchased throughout the year.

Example: (Printed, 6x9, carbon insert)

.....City Schools

Annual Bookfair

PURCHASE ORDER

Name of Parent _____

Address _____

Name of Pupil _____

School _____ Room _____

Title of Book _____

Source _____ Price _____

(Provide space for at least ten purchases)

Comments:	Total _____
	Paid _____
	Due _____

Parents will be notified when books arrive.
 Amount due must be paid upon receiving the order.

Conclusion

If we hope to produce good readers we must introduce reading in the primary grades as stimulating, interesting and fun. We should strive to help each child view himself as a successful reader by teaching him more than just *how* to read. This means that the materials available to the child must be on a pleasure reading level. Children need to practice; but to be effective, practice should consist of reading many different reading materials. This variety increases the effectiveness of the practice.

A "controlled" bookfair is a method by which the teachers in a community choose the books they feel will interest the children. To be effective, plans for the bookfair must be made carefully. This will involve three specific stages of preparation. First, preliminary steps must be made in initiating the bookfair idea. Second, there are specific organizational problems, and third, the bookfair must be presented skillfully.

When the entire bookfair has been completed, from establishing the need in the community to delivering the books to parents, there is the general feeling that a significant service has been awarded to both the children and the community. It will be evident that there has been a very definite improvement in the reading program in the primary grades.

Comparison Between Best and Poorest Classroom Readers

Teachers very often are prone to compare their best and worst readers in an effort to learn why they got that way. In an attempt to objectify comparison of the extremes the author secured the cooperation of eighty experienced elementary teachers who were carrying professional courses in reading at Los Angeles State College of Applied Arts and Science during the spring semester of 1955. Each

teacher was asked to complete two sets of paralleling questionnaires. One questionnaire dealt with "the poorest reader I have in class this year," and the other with "the best reader I have in class this year." Table I shows how 80 best readers compared with 80 poorest readers on various items which probably have etiological significance.

Table I indicates that being a boy has

TABLE I
A COMPARISON OF BEST AND POOREST READERS IN INDIVIDUAL CLASSROOMS WITH RESPECT TO VARIOUS ITEMS

Questions	Best Readers (N=80)		Poorest Readers (N=80)	
	Yes	%	Yes	%
Is the child a male?	18	22.5	56	70
Has the child skipped a grade?	4	5	2	2.5
Has the child repeated a grade?	0	0	21	26.25
Has the child a speech defect?	0	0	18	22.5
Does the child speak another language?	5	6.25	12	15
Is another language spoken in the home?	6	7.5	13	16.25
Does the child seem physically immature?	1	1.25	24	30
Does the child seem emotionally immature?	4	5	40	50
Does the child come from a broken home?	18	22.5	23	28.75
Does the child like to read for pleasure?	78	97.5	12	15
Is the child a discipline problem?	6	7.5	38	47.5
Is the child left handed?	4	5	5	6.25

decided disadvantages—at least where reading is concerned. This, of course, is in line with a number of investigations showing the prevalence of reading disability among males.

The percentage of grades skipped by the best readers is considerably smaller than the percentage of grades repeated by the poorest readers. This undoubtedly is a

reflection of the ubiquitous policy of promoting poor readers regardless of their disability.

Although speech defects are more prevalent among the poorest readers and seem to prove significant when compari-

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sons are made with the best readers, the presence of a foreign language doesn't prove too differentiating.

Marked differences in emotional and physical maturity favor the best readers. This corroborates an increasingly popular premise that organic age is important in ascertaining reading potential.

More of the poorest readers came from broken homes than was true of the best readers but the difference was relatively small. Discipline problems, on the other hand, occurred almost one-half of the time among the poorest readers and were almost absent among the best ones.

The importance of interest in contributing to reading efficiency is highlighted by the fact that almost all the best

readers read for pleasure. Less than one sixth of the poorest readers were described by teachers as children who read for pleasure.

The old dominance bugaboo is given little support in this study. An almost equal number of sinistrads is found among the best and poorest readers.

It is probable that the best and poorest readers in elementary school classrooms have gained and maintain their status because of the operation of factors such as those treated in this study. It seems evident, too, that a multiplicity of factors is at work and is responsible for a child's being rated as the best or poorest reader by his classroom teacher.

SISTER M. LOYOLA, S.C.L.

A Stand-up Spell Down

As the rub of garlic to the salad bowl, so the spelling bee to instruction in orthography. There is spice in a contest—a spice to which America is almost addicted. A stand-up spell-down, however, caters not to contest addicts. Its purpose is, rather, three-fold: (1) to encourage weaker students through permitting all contestants to participate—perhaps with a perfect record—to the end; (2) to furnish a picture of the spelling ability of an entire group; (3) to stimulate mastery of words in an area related to any field of subject matter.

Two scorers are needed for the contest; these may be appointed by the teacher just before the contest, or pupils in turn may serve. Accuracy and alertness, as well as dependability, are scorer requisites, however. Perhaps a couple of parents may en-

joy assisting from time to time to give the contest an air of special moment.

Before the class time the teacher will have prepared a double set of numbered slips: Group 1, No. 1; Group 1, No. 2; Group 1, No. 3, and so on until one-half the class has been covered; then a second set of slips: Group 2, No. 1; Group 2, No. 2, and so on until there are slips for the second half of the class. Place the odd number, if there is one, in either half of the class.

Before the contest let each pupil draw a slip, and then ask the pupils to gather in their respective groups. When in groups, the pupils range themselves in equal rows, backs to the blackboard, if possible. In

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group one of a class of sixty there would be three rows, ten in each row, with numbers 1, 11, 21 heading the rows; in group two there would be three rows with the same arrangement. If the class has an odd number of pupils one row carries the extra pupil.

Rules determining how many times the caller is to pronounce the word before it is spelled, whether the speller is to pronounce the word before spelling it, and whether she be permitted to make a restart after a partial misspelling should be drawn up earlier by the group and the teacher.

Now everyone is in readiness. The teacher, list in hand, stands before the contestants. The scorers are at the blackboard on which is a duplicate of the arrangement of the students—numbers and groups only, no names—with space after each number for marks which will indicate misspellings. The first word is called, according to those pre-determined rules. Number 1 in group one spells first, spelling, also, according to the pre-determined rules. The speller then, whether his work is correct or incorrect, rotates to the rear of his line and No. 2 steps forward. No. 11 spells next, then No. 21, for the teacher calls the words across the groups, each contestant in turn passing to the rear, allowing

forward rotation to continue.

And what of the scoreboard? Whenever a word is misspelled the teacher, or perhaps the pupil, himself, calls the number of the contestant once, and a check is placed after his number on the blackboard; better still, the word misspelled may be written after the number, but this calls for accuracy on the part of the scorer and requires that the blackboard be out of view of the spellers. The calling of a misspelled word continues until the correct form is given. When the list is exhausted or the period nearing a close, a tally for each group is made.

The winning side is, of course, the group having the fewer misspellings charted. If, however, a percentage of the entire class's accuracy is desired, the scoring should be handled in the following manner: Scorers write C after the number of every contestant not calling out a misspelling and an X or the word "misspelled" after the number of the contestant submitting it. A total of the number of C's on the board divided by the number of words called by the teacher will give the percentage of accuracy of the class. In this method, also, the board should show a list of the words with which the class has had difficulty.

Third Graders Try Creative Writing

It started out to be a unit on apples and ended up by being a unit on Johnny Appleseed. Ever had that happen to you? I don't know just where or when Johnny Appleseed took over—but he did. It was probably inevitable—seeing as how Johnny Appleseed had spent a lot of his time traveling around Indiana. Also it was my first year teaching in Indiana, and I didn't know that the Hoosiers had a warm spot in their hearts for Johnny Appleseed. So he just naturally entered the picture and stayed there. But I'm glad that he did! Inspired by Johnny Appleseed my third graders entered into a variety of creative experiences.

We even wrote a song. The first two lines were easy.

"Here comes Johnny Appleseed
Whistling on his way!"

I wrote the words on the blackboard as the suggestions came from the children. What next? No one had an idea.

"What did Johnny Appleseed do?" I asked in an attempt to stir their imagination.

"Planted apple seeds!"

"Liked the animals!"

"Carried a Bible."

"Wore a tin pan." The answers were coming fast.

"Wait a minute—how can we make those ideas into verse? Let's start over again!"

And so we did. Taking each idea and putting it into words, erasing, adding, until our song was complete.

"Here comes Johnny Appleseed
Whistling on his way!"

Planting apple seeds
All the day, day, day.
He loved all the animals
And they loved him.

He carried a Bible,
And wore a tin pan.
He wore ragged clothes
That he made by hand.

He ran all the night.
He ran all the day.
To warn Fort Mansfield
That Indians were on the way.

There goes Johnny Appleseed
Whistling on his way."

The words were written and the melody was left to create. The children had had a group experience in creative writing. At times when we seemed "stuck" for a word a hand would shoot up in the air, and the suggestion was given. Like a breath of fresh air the needed word moved us along to the next line.

Our next creative activity was writing a play about Johnny Appleseed. Our first requirement was to have a story to act out. After various ideas had been presented and discarded we finally settled on the plot. Groups of children took turns acting out their interpretation of the story. Up to this time nothing had been written down on paper. But as we progressed, the group thought some of the ideas were good and we proceeded to write the best ones down on paper. Thus we worked until our play was written.

Miss Fagerlie is instructor in Education in the Burris Laboratory School of Ball State Teachers College, Muncie, Indiana.

At times a group activity can encourage creative writing. Some children do not know how to go about expressing their ideas. They also may be timid or held back by the fear that their ideas are not good.

Children can learn from other children. Here is where group work helps. The timid child notices the manner in which the more creative child works. The ideas of the creative child are not always expressed well, but the creative child stays with it until the idea is polished. The idea is worked over. Thus encouraged, the less creative child will work harder. When one of his ideas is accepted, his spirit is buoyed in his attempt towards creative writing.

An air of permissiveness to express ideas should permeate the classroom. All the ideas presented by the children were respected. No one laughed. Although some

ideas were not used, the children who presented the ideas were not humiliated in any way. Instead they were encouraged to keep on thinking of ideas. These children had made a beginning.

Creativeness can't be forced but it can be encouraged. If you haven't been satisfied with the attempts of your pupils, try a group activity in creative writing. True, some children may just sit but they may be the ones who will surprise you with an idea another time. The more creative children will lead the way for the less creative.

So, inspired by our study of Johnny Appleseed, a third grade had experiences in creative writing of a song, play, and reports. The children had learned to be tolerant of each other's ideas, and the timid had been encouraged.

FRANCES M. MORONEY

"The Deeper You Dig"

Even though many articles have been written on ways of developing creative expression, teachers still ask how to get children to write stories and poems because "The beginning of creativity is like stirring up mud in the bottom of a pond." Perhaps some of the techniques that we used this year in my classroom may be helpful to others.

Believing that the appreciation for poetry is caught and not taught I usually read many poems to my fifth graders just for the pleasure of sharing them together. We sometimes take a few minutes from a busy day just to listen to one or two favorites. It might be just before starting

or ending the day's work or at any time when there are those few extra minutes just made for listening to poetry.

As a result of these short periods of listening a few lines of poetry began to appear on my desk from time to time. I was never too busy to stop, read them and spend a few minutes with the "authors." When a child was willing, I encouraged him to share his poem with the group. I feel it most important to respect a child's reticence for anything so personal to him.

Miss Moroney is assistant professor and supervising fifth grade teacher in the Campus School of Brockport, New York, State University Teachers College.

However, it wasn't until the middle of October that the poetic urge was really released. Before the holiday on October 12, I had read many poems to the children including one or two about Columbus. Then as an entire group we wrote a poem together. Two days later one child appeared in the morning with not *one* but *twelve* poems varying in length from four to nine lines. Later, in a conference with this child's mother, she reported that Chris had written poetry all day long on the holiday. The children were delighted with her poems and continually asked to hear another. This is a sample from the twelve:

Out of Doors in the Evening
The mist is falling lightly
Against the dark green ground.
The lightning bugs put on their lights
Without a single sound.
Birds are in the branches
Singing goodnight songs.
Children stop their playing
And gather into throngs.

Like most children Chris wrote about things with which she was familiar—things around home, the usual everyday happenings. The one which follows is an example of this:

Clean Washing
Taking down a washing
Is such fun for me,
All the clothes smell nicely,
Everything's so clean,
Diapers for the baby,
Things for John and me,
Work clothes for Dad and Mother
Hang there 'glistfully'.

Now the moment had arrived when I felt I could emphasize more active listening. We found words that made us hear sounds, sense smells, and feel happy or sad. I also pointed out to the children that not all poems rhyme but some give us pic-

tures and have lovely rhythm.

I usually have on my desk one or two anthologies for just that special moment such as a sudden rain storm, a heavy frost, or an unexpected snowstorm. And such was the case a short time ago! During the morning a heavy snowfall with all the accompanying excitement completely changed our carefully made plans for the day. Selecting May Hill Arbuthnot's *Time for Poetry* I read many poems to the children while they watched the falling snow. Included among these were: "Snow" by Dorothy Aldis, "For Snow" by Eleanor Farjeon, "Snow In The City" by Rachel Field, and "Velvet Shoes" by Elinor Wylie.

Later we looked at the snow again and tried to describe the way the snowflakes looked. Children started with the most obvious and most common descriptive words such as "bright, fluffy, white, different shaped." They sensed this and ideas really grew! When we tried describing the way the snowflakes moved, such words as "waltzing, bobbing, gliding, swaying, drifting or falling silently" came quickly. Other suggestions were: "twirling, whirling, twisting and turning, and floating gracefully."

With a long list of words on the board that described the action of the snow, my practical-minded Tom said, "But we've been listing words that mean about the same thing." What a wonderful opportunity to teach language development! Here was the moment for pointing out how words can be used to give various meanings, how using different words make what we say or write so much more interesting and alive.

We moved from listing descriptive words to making comparisons, since noth-

ing makes poetry more sparkling than comparisons. Phrases such as these were quickly suggested by the children: "shiny as a Christmas light, glittering like stars, light as a feather, as peaceful as the night, looks like lace, white as angel's wings."

Even while I was jotting down these phrases (and ideas were coming thick and fast) one child wrote:

Snow flurries, snow flurries
Oh, how the snow hurries.
Twisting and turning all different ways
Falling and falling on winter days.

Jean immediately wrote four poems and came in the next morning with five more. She couldn't write fast enough! "Unusual," you say? I don't think so. Children will write if given the opportunity. They need to feel that their ideas are worthwhile; they need to learn new ways of expressing them. Given the necessary motivation the children will write lovely poems that are truly their own.

Susan's description of the scene outside her window is another example of the need children have to create—to share the beauty they see and feel about them, whether it be with words, with a brush, a crayon or with tools.

What I Saw Out My Window?

As I looked out my window
Do you know what I found?
Tiny little snowflakes
Floating gently to the ground.
Waltzing, waltzing down they came
Not one little snowflake looked the same.

Here is the hushed quiet feeling expressed so simply in Rayleen's two lines:

Little snowflake so soft and white
Falling in the day and in the night

or Joan's

Oh, bright little snowflake
As soft as angel's wings

or the mood created by Jean's

Snowflake light
Snowflake bright
You're in flight
Morn to night

Not all children wrote as easily as did Jean, Chris, or Susan; some needed help in sharing their ideas. One other child wrote, "The snow is like dancing fairies and settles down to sleep," and then could go no further. After reading it over and talking about it, she began to see possibilities by dropping the 'and' and changing it to read:

The snow is like dancing fairies
Settling down to sleep
Slipping and sliding
All over the street

Some children write best when working with a friend. Cliff and Tom really gave us a picture of their snowman (they didn't describe the falling snow, they described what they would do with it!) in the first four lines of their poem.

We make him in the winter
With bulgey eyes of coal.
And when he falls apart
It makes him look so very old.

Doesn't this give you a glimpse of the kind of snowman two active ten-year-olds such as Cliff and Tommy would make? Jim reaches out into his real world and lets us hear and smell Christmas in the first two lines of his poem.

Out of doors sound of bells
In the kitchen spicy smells

As you can see, much oral work precedes any attempt at writing. Lists of action words, descriptive words, and comparisons always serve as a starting point. We don't

discard these lists but copy them and put them in a folder which becomes an excellent source for us. We have found that this procedure encourages children to become increasingly sensitive to color words, feeling words and action words. As a result they are using them more in their oral and their written work.

Here then are the necessary ingredients for creative writing: the ideas, the urge to write, the climate in which to do it, and

most of all the listening audience.

For the child needs to know that his work will be received as he has written it, not to be rewritten or changed. It is his, a part of him, to be given to others because he has something to share with them. And this listening welcoming audience, not the critical analytical one, is that which sends him back to try again and again. For as Natalie Cole has said, "The deeper you dig, the better ideas you get."

A basin of water
A little soap
A little washcloth
A little rub
A clean boy
And a big ring
Around the tub.

—Daniel Ahearn, Grade Two, Our Lady of Mercy School, Boys' Department, New York 58, N. Y.

(Submitted by Sister Marie Mark.)

See page 182 for announcement of summer European tours sponsored by the National Council of Teachers of English.

The National Council of Teachers of English

THE PRESIDENT REPORTS

This past year during 1955 the National Council of Teachers of English was officially represented at two national conferences: the Fifth Annual Conference called by the United States Commission for UNESCO, meeting in Cincinnati, November 3-5; and the White House Conference on Education, meeting in Washington, D. C., November 30-December 1. This is a report of those two meetings for the benefit of Council members and for any other chance readers who are interested in the implications which these meetings seem to have for the English teachers of America.

In the January 7 issue of *The Saturday Review*, Arnold Toynbee, the distinguished British historian, remarks in the lead article that we are witnessing today the end of separate civilizations and the beginning of the unification of the whole of mankind. Here is a revolution already in progress (Toynbee calls it that) on a world-wide scale; but it is being fought not only with guns but with words and ideas. We have long since become familiar with the term "the battle for men's minds" but we have yet to trace as clearly as we should, perhaps, the implications which this fact has for the teaching of communication at the classroom level in the schools and colleges of America. At both conferences, however, these far reaching implications were driven home, by different means, to those who were privileged to attend.

The challenge to the National Council of Teachers of English at both meetings was noteworthy: To recognize the tremendous importance of communication in the world today and the terrible consequences of its failure; to understand more clearly than we do the extremely complex nature of the processes of

communication, involving as they do a knowledge not only of linguistics but of psychology, not only verbal skill but social understanding; and finally to maintain a curriculum that will adequately meet these needs, and to devise methods of teaching that will facilitate learning, rather than—as sometimes happens—block it. Never did the importance of our subject-matter field loom so large; never did the need for deeper insights into the problems of communication which are involved in teaching seem more urgent.

Wide publicity was given to the White House Conference, which was the culmination of more than forty eight Little White House Conferences held previously in every state in the Union and our several territories. It is doubtful, therefore, whether there is an English teacher in America who is not already familiar with the purpose and nature of the Conference held during Thanksgiving vacation at the big Sheraton Park in Washington, just following the meeting of the National Council of Teachers of English in New York.

Less widely publicized was the conference at Cincinnati, called for the purpose of giving to the United States Commission for UNESCO a backlog of informed public opinion which could be passed on to American members of UNESCO and to the State Department which is in constant consultation with them.

The National Commission for UNESCO, some readers may not recall, is a representative advisory body with 100 members, set up for the purpose both of helping to form public opinion and of reporting and interpreting public opinion, and it uses its annual conference (this was the fifth), made up of invited participants representing many kinds of or-

ganizations, for both of these purposes. This is the first time, I believe, that the National Council of Teachers of English was invited to send a representative to the conference, but it probably will not be the last. The advantage to the Council is this: that in a very real—though necessarily remote—sense it opens up a new channel of communication between the English teachers of America and UNESCO on matters which mutually concern them; and a moment's thought on what the E, S, and C in UNESCO stand for (education, science, culture) makes it clear that our interests overlap, and, in many respects, are identical.

Those who attended the New York meeting of the National Council of Teachers of English will recall the resolution passed at the annual business meeting supporting UNESCO, and had they also been privileged to attend the meeting at Cincinnati would have been even more deeply gratified at this recognition of our common bond.

That common bond lies not only in our interest in world literature as a means of increasing world understanding—and one of the major projects of UNESCO scheduled for the years just ahead is that of intercultural understanding, focused largely on relations between East and West—but in the problems of communication.

Not only has UNESCO learned many techniques of communication which we can use both in our teaching and in our organization, but the difficulty of getting the story of UNESCO adequately told in America is in itself a significant case history in the field of communication which demands our attention. In no other country in the world—where that country belongs to the United Nations and is represented in UNESCO—has such fear, suspicion and prejudice been generated, as in some states and some national organizations in America. So stated the Director General of UNESCO, Luther Evans, who flew from its Paris headquarters to attend and speak to the conference.

Perhaps the English teachers of America can help spread that story, for a remarkable story it is.*

One of the facts within that story of particular interest to English teachers, is the practice of sending out with every "mission of technical assistance," which UNESCO sets up on request in member countries, a corps of experts in communication. A power plant, for example, once installed will cause many changes in people's daily lives and unless those unused to modern, technological improvements are prepared in advance for those changes, they may sabotage the effort. In one Mexican community, for example, the women would not use the cooking stoves designed to save them from stooping. Mere practical convenience and physical comfort alone could not cope with their deeply ingrained habits and their irrational fears associated with the unfamiliar. There is a practical hint for all teachers in this episode, but more than that there is a sharp reminder of how much more the term *communication* involves than the clear presentation of a logical argument. Indeed, here is a stone over which we as teachers repeatedly trip and stumble.

There were many other practical hints gleaned at the Cincinnati conference—hints both for new ways in which the National Council of Teachers of English can carry on its work, which is largely a problem in communication, and for ways in which a local school system can tackle its problems collectively.

As a matter of tested policy, UNESCO always works *through* existing governments, setting up projects only on request. It is content to work "in pieces"; to start seeds growing; to promote and influence, rather than to initiate and carry through, direct action.

Here, again, is the hint of one of those deeper insights into the problems of communication, too often overlooked in our zeal to see results—or what for the moment may

*UNESCO'S publications are printed at Columbia University.

look like them—rather than actually to *achieve* them.

The idea of "pilot projects" to test out an idea or procedure; of "missions of technical assistance" (already referred to) to local communities, offered to those who request it; of variations in the structure of group meetings according to basic purpose—a "seminar" for study, for example; a "conference" for the dissemination of information; or, a "round table" for threshing out differences of opinion and coming to agreement—these are forms and methods of thinking and working together, of communicating with each other, which we might adapt more effectively to our own use.

Much more could be said about the conference at Cincinnati and will be said at appropriate times and places, as we seek to strengthen this new alliance. In conclusion, here, it might be pointed out that the Conference called by the Commission for UNESCO was a magnificent example of large scale communication operating at its best, from which the National Council of Teachers of English might well take heed as it lays its plans for the future. Even more impressive, however, as a demonstration of the newer techniques in mass communication, was the White House Conference.

We talk glibly—and sentimentally, perhaps—about the need in a democracy for "talking things over at the grass-roots level," of "thinking through our problems together," or of the president's going "to the people," (or the superintendent of schools, to the teachers) for advice. But how? When *we, the people* no longer are to be counted in hundreds, or even in thousands, but in the millions, these concepts need to be supported by new techniques in communication, if they are to be regarded still as valid. The White House Conference gave that support.

The White House Conference was set up to do a particular job. It was strictly a working-session, not a delegate assembly with a quasi legislative function as a few delegates supposed.

That job was to distil from the thinking of 2,000 participants on six important questions a statement of common agreement on how those questions could best be answered. When it is remembered that behind the 2,000 participants lay the thinking of something like 200,000 earlier participants at the state conferences, the scope of the enterprise is impressive, indeed. Here was "talking things over and thinking together" on a gigantic scale. Some even called it history-making.

Even so, there were those who criticized the carefully structured program, and found in the final "distillation" of opinion (the word itself became a byword) only glittering generalities—not too glittering at that. Some delegates lost sight of the purpose of the conference or frankly preferred a different kind of meeting and looked in vain for those "practical suggestions" which they could report confidently back home on *how* to solve local problems. For some, notably the reporters, there was too little drama in the earnest, well-disciplined deliberations going on at the 166 Round Tables and they found the long work-sessions very dull.

In the eyes of many, however, the device itself for distilling the opinion of 2,000 participants into one concise report was a triumph in group procedure. Following each general session the delegates broke up into 166 groups of ten to twelve each and through six sessions of two and one half hours each discussed in turn six topics, previously announced and prepared for. At the end of each round table discussion, each chairman—the first one appointed, thereafter elected by the group—went to sixteen tables of chairmen to collate the reports of the groups represented and to pass on the combined reports to two final tables (consisting of chairmen of chairmen's groups) for still further distillation. In the end, two chairmen were chosen, one from each of the two last tables, to draft the final report to be presented at the next general assembly.

The final report of the conference, sent

to the President of the United States, consisted not only of these final "distillations" or abstracts, but was accompanied by the original reports of each of the 166 tables, as well as by the earlier summaries made of each state meeting.

Such was the method by which a very complex problem in reporting was handled. That method in itself has significant implications for the teaching of communication. It suggests, for one thing, the need to recognize the time and the place for generalizing or for particularizing; the purpose and function of the general statement, as well as of the concrete instance. Those who were disappointed in the White House Conference, who thought we "didn't get anywhere" had perhaps an erroneous expectation of just where it was we were trying to go, indeed of where it was even possible to go.

Besides the conference technique just described, equally interesting in a different way was the final statement on *What Should the Schools Accomplish?* distilled from the round table discussions. Of all the six questions discussed none was of more vital concern to teachers of English than this one, for it raised the important issue of how broadly or how narrowly we should interpret our responsibilities in the teaching of the language arts. While the need for continuing to teach the fundamental skills in communication was stressed, this need was interpreted within its broad psychological and social context. There was no

suggestion of retreat to the supposed simpler—because needs were less well understood—curriculum of bygone day. Council members can take heart, I think, from the support given by the White House Conference on Education—indirectly, but nevertheless emphatically—to the point of view expressed in its own Curriculum Series of which volumes 1 and 2 are now off the press and volumes 3, 4, 5 are still in preparation.

Other problems discussed at the conference, for which the Council has a continuing responsibility, shared of course with others, are the following: How can we get enough good teachers and keep them? and How can we obtain a continuing public interest in education? For both of these topics we may anticipate specific consideration, in relation to our own subject field, at future Council meetings.

In conclusion, it may be said, I think, that official representation at the two conferences was an important milestone in Council history, signifying as it does an increased opportunity for participating in "summit" conferences—concerned not only with solving the many intricate problems of communication within our own communities in our own country, but with using tested techniques of mass communication for better world understanding.

Luella B. Cook
President, National Council of
Teachers of English

COUNCILETTER

This year as the magazines that represent the National Council of Teachers of English go to press for the April issues, the relatively new First Vice-President is in a quandary. Council policy requires that the letter which you are now reading be prepared and sent on its way to the respective editors to reach them by February 1. Since the mid-winter meeting of the Executive Committee will not be held until February 24-26, in Chicago, no report of

1956 activities can be forecast. In Chicago the members of the committee will take a look in retrospect at the decisions made in New York and at the progress of the jobs that were assigned or voluntarily assumed. Then they will be ready to take the next steps ahead.

With an organization such as ours, which has experienced rapid growth in the past several years, it is necessary to look critically at where we now stand. With approximately 32,000 members and subscribers, the problems of com-

munication, even for a group devoted to the art of communication, become more difficult. It would seem relatively simple to be able to hear or read enough about the workings of the Council to become intimately acquainted with it. But one has only to take a look at the nature and extent of the Council organization and activities to realize how complex they are.

The *Executive Committee* consists of the duly elected officers, two immediate past presidents, the chairmen of the several sections, and the Executive Secretary. The *Board of Directors* includes local, state, regional, and across-the-board representation, as well as the Executive Committee and committee chairmen, as *ex-officio* members. *Working Committees* of the Council now number 32, ranging from one concerned with the recruitment of teachers to one on relations with publishers of paperbound books. These committees involve a wide sampling of the membership. The *four magazines*, *Elementary English*, *The English Journal*, *College English*, and *College Composition and Communication* represent both outlets for the membership and sources of stimulation for their readers. Supplementing and complementing these publications are books, bulletins, pamphlets, recordings, and other projected forms, such as portfolios.

The scope of Council interests is represented by the following activities. The *Commission on the English Curriculum* is a strong arm of the Council which has developed a point of view through its publications that serves as a frame of reference for local, state, and national groups working in the language arts curriculum field. The Council *co-operates with twelve or more organizations*, including such groups as the Modern Language Association

and the National Association of Secondary School Principals. In 1954 the *summer workshop* idea was initiated, with the result that such workshops represent a continuing enterprise. In 1956, for the first time, three *European tours* are being sponsored by the Council.

It is now nearly impossible to find a room large enough to permit all those Council members attending the annual meeting to assemble in one room and sit down together. It is as great a problem to find an hotel with adequate facilities for the great variety of offerings in the Friday sessions designed to meet the needs of the membership. If the Council is to attempt to serve a potential group of 200,000 English teachers, there must be continuous evaluation of activities and methods of work. The synchronization of the many resources of the Council is a major problem.

The function of the First Vice-President of the Council is now defined as one of thinking rather than working! As First Vice-President in 1955, Mrs. Luella Cook developed and presented to the Executive Committee and the editors of the Council magazines in New York an analysis of the needs of the teaching profession. She looked at these needs, both long-range and immediate, from the point of view of what the Council with its resources can do to meet them specifically for English teachers, and for others who are part of the profession. This challenging look at the broad responsibility of the Council is one that will be carried along into 1956 and the years ahead.

Helen K. Mackintosh
First Vice-President
National Council of
Teachers of English

RESOLUTIONS

The following resolutions were adopted at the Annual Business Meeting of the National Council of Teachers of English, November 24, 1955. They were presented by Porter G. Perrin

in the absence of T. A. Barnhart. Other members of the committee were Helen K. Mackintosh and Elizabeth Almén:

The first resolution read as follows:
Whereas the members of the National

Council of Teachers of English attending the 45th annual convention in New York, November 24-25-26, 1955, have been graciously welcomed by the educators of the New York area, who have most hospitably provided opportunities for enjoyment of their great city; and

Whereas, the smooth progress of the convention and the splendid quality of the programs are evidence of thoughtful and inspired planning by program chairman and local and national committees;

Be it resolved, that the members of the National Council of Teachers of English express their sincere appreciation

1. To the Convention Committee, Anne L. Harris, chairman, Joseph Mersand and Francis Shoemaker, vice chairmen, and to all their committee chairmen and colleagues;
2. To members of New York groups who have assisted in the program and in providing hospitality;
3. To the Council Officers, John C. Gerber, Luella B. Cook, David H. Russell, J. N. Hook, and the other members of the Executive Committee;
4. To the Hotels Commodore and Roosevelt for their splendid cooperation and accommodations;
5. To the exhibitors for their displays and friendly spirit.

The second resolution read as follows:
Whereas, the National Council of Teachers of English, throughout the year, has functioned largely through its committees; and
Whereas, leadership in English teaching is made possible only through their constant and energetic action and devotion;

Be it resolved, that the Council extend to the chairmen and all active members of such committees its hearty thanks for their services and contributions, and convey to them the Council's deep sense of obligation.

The third resolution read as follows:

Whereas, a profession largely unacquainted with reliable research findings and responsible scholarship can contribute little to a professional attitude or to improvement in instruction; and

Whereas, few agencies are qualified to furnish the results of such findings to teachers of English language arts now in service; and
Whereas, the National Council of Teachers of English, which is an agency so prepared, has an actual membership far short of its estimated potential of two hundred thousand teachers;

Be it resolved, that the National Council of Teachers of English be strongly urged to intensify its efforts through its officers, committees, affiliates, and members to bring all teachers of English into membership so they will be able to make use of the periodicals, associations, conventions, and all Council instruments to improve the quality of their instruction and thereby improve the status of the profession.

The fourth resolution read as follows:
Whereas, the National Council of Teachers of English through its committee sessions and convention sessions provides leadership and in-service education for teachers; and
Whereas, salaries of many teachers do not allow them to attend a distant national convention;

Be it resolved, that the National Council and especially its affiliates bring to the attention of school officials and administrators the fact that grants for travel expenses to conventions could increase the enthusiasm and broaden the vision of teachers.

The fifth resolution read as follows:
Whereas, through the requirement of the study of English for high school graduation the people of all states have expressed their desire to enable their young people to communicate effectively and to share in their literary heritage; and

Whereas, the effective teaching of the com-

municative processes and of literature to the children of all the people requires a highly literate and well-educated teacher; and Whereas, low standards of certification in many states subvert the desire of the people by placing many students in the hands of teachers of English inadequately prepared for their work;

Be it resolved that the National Council of Teachers of English recommend that the educational authorities of the various states reappraise the competencies required for the effective teaching of the English language and literature and develop minimum standards of certification more realistically designed to protect the interests of the children; and

Be it further resolved, that the affiliates of the Council in states having inadequate standards be encouraged to work for the improvement of requirements for certification with the proper authorities in their states.

The sixth resolution read as follows:

Whereas, teachers of English recognize the importance of an objective approach to educational problems; and

Whereas, the reading public is greatly influenced by what it sees on the printed page; and

Whereas, the accomplishments of students in the field of the Language Arts, especially in reading, spelling, and handwriting, are frequently made the basis for news articles and editorials;

Be it resolved, that the National Council of Teachers of English, and its individual members, commend those newspapers and magazines which present a constructive point of view regarding problems in the general field of English, on the basis of a critical evaluation of the facts involved, rather than generalizing on the basis of purely personal opinion or vague unsubstantiated information.

The seventh resolution read as follows:
Whereas, the National Council of Teachers of English regards reading as a means of enriching the lives of children through developing skills, attitudes, and knowledge through many types of experience; and

Whereas, the Council recognizes the continuing need for careful research designed to improve the methods used in teaching children to read; and

Whereas, the Council stands ready to encourage all efforts to find better ways to teach children to read; and

Whereas, the Council does not endorse any specific method or system of teaching children to read; and

Whereas, there are many evidences of increased interest and ability of children to read widely as reflected in growing circulation of children's books through libraries, schools, and bookstores;

Be it resolved, that the Council deplore proposals to return to methods of teaching beginning reading by means of formal, mechanical, phonetic methods alone, and that the Council encourage the use of all various procedures essential to developing self-reliant, thoughtful, and discriminating readers; and

Be it further resolved, that the Council and its individual members be urged to give wide publicity to the aims and methods of teaching reading so that other teachers, administrators, parents, and interested citizens may understand and welcome all methods that have demonstrated their effectiveness.

The eighth resolution read as follows:

Whereas, the United States has by force of circumstances assumed a position of leadership in world affairs; and

Whereas, such successful carrying out of the role emphasizes belief in the brotherhood of man and requires in education a universal approach to the problems of living in the complex modern world; and

Whereas, UNESCO is furthering the opportunities for education in all lands and in all the various major fields of education and thereby increasing the possibilities of international cooperation and of the more complete realization of human ideals;

Be it resolved, that the National Council of Teachers of English in its local and national meetings and in its publications continue to assert its belief in the soundness of the principles and integrity of practice of UNESCO.

SECTION NOMINEES

The Nominating Committee of the Elementary Section presents the following nominations for members of the Section Committee and NCTE Directors, to be elected by mail in May. The Council Constitution provides that additional nominees may be placed on the ballot upon petition of 15 members of the Section. This year's nominating committee, elected by the Section at the New York convention, consists of Mabel Rice, Whittier, California; Eleanor Robison, Oakland, California; Mrs. Aldean Wesebaum, Detroit; and Helen Huus, Philadelphia, Chairman.

ELEMENTARY SECTION COMMITTEE

Three-Year Term (three to be elected):

Anna Hawley Seales, University of Southern California, Los Angeles.

Woodrow Hall, Language Arts Editor for D. C. Heath & Company, Boston. A former teacher of English.

Elizabeth Guilfoile, Principal, Hoffman School, Cincinnati, Ohio. Co-chairman of the Committee for Preparing Volume II, *Language Arts for Today's Children* for NCTE Curriculum Series.

Lois Gadd Nemec, University of Wisconsin. Previously teacher and supervisor. Currently teaching in general elementary education on the graduate level.

Katherine Koch, Mishawaka Public Schools, Mishawaka, Indiana.

Two-Year Term (one to be elected):

to succeed Grace Rawlings

Mildred Dawson, Professor of Education, Appalachian State Teachers College,

Boone, N. C. Formerly chairman of the Elementary Section.

Virginia Reid, Supervisor of Elementary Education, Oakland, California. Member of the Committee on Elementary Book List.

ELEMENTARY SECTION REPRESENTATIVES ON THE BOARD OF DIRECTORS

One-Year Term (one to be elected):

Esther Westendorf, Language Arts Coordinator, Public Schools, Wantagh, N. Y.
Mary Neal Smith, Board of Education, Denver, Colorado. Principal of an Elementary School.

Two-Year Term (one to be elected):

Ursula Hogan, General Supervisor of Instruction of Sacramento County, Calif.
Dorothy Hinman, State Normal University, Normal, Illinois. Instructor in Children's Literature; has written book reviews for *Elementary English*.

Three-Year Term (two to be elected):

Naomi Chase, University of Minnesota. Chairman of the 1955 Elementary Section Nominating Committee.

Esther Schroeder, Associate Professor of Education, Western Michigan College, Kalamazoo, Mich. Teaches in general elementary education, including reading and children's literature.

Dorothea McCarthy, Department of Psychology, Fordham University, New York, N. Y. Research in child psychology and language development of children.

The Educational Scene

Edited by WILLIAM A. JENKINS¹

New Reading Association Formed

A new organization called the International Reading Association began officially to function on January 1, 1956. It was formed through the merging of two previous associations—the International Council for the Improvement of Reading Instruction and the National Association for Remedial Teaching.

The basic purposes of the new association combine and extend those of its two parent organizations. They may be summarized as follows: to stimulate effort to improve reading instruction at all levels; to encourage and direct studies in the fields of developmental, corrective and remedial reading; to act as a clearing house for information relating to reading; to sponsor conferences and meetings planned to implement the purposes of the Association; and to publish the results of pertinent and significant investigations and practices.

The International Reading Association begins its career under highly favorable conditions. It has an initial membership of about 7,000, including members in every state and in several provinces of Canada. It will continue the publication of *The Reading Teacher*, a quarterly magazine which has already attained international distinction, and will sponsor local, regional, and national meetings. It will cooperate, for example, with the American Association of School Administrators and the National Society for the Study of Education on programs at Atlantic City during the week of February 19. It will also hold its first annual meeting in Chicago on May 11 and 12.

The officers of the new organization are: president, Dr. William S. Gray, Director of Research in Reading, the University of Chicago; president-elect, Dr. Nancy Lerrick, Random House, New York; and past president, Dr. Ruth Strang, Teachers College, Columbia Uni-

versity, New York. Its Board of Directors includes six leaders in the field of reading from various parts of the country. The Executive Secretary-Treasurer is Dr. Donald L. Cleland, Reading Laboratory, University of Pittsburgh, from whom brochures relating to the organization can be secured.

William A. Jenkins



Membership in the International Reading Association is open to all persons engaged in the teaching or supervision of reading at any school level, to parents, and to all others interested in the purposes of the Association.

Ford Foundation report

Teachers for Tomorrow, Bulletin No. 2 of the Fund for the Advancement of Education, Ford Foundation, made the headlines when released several weeks ago. The bulletin painted a grey, gloomy picture for education, the profession, and the relationship between supply and demand for teachers, buildings, and funds. Besides these things it showed that a locomotive engineer appears to be worth more to society, in dollars, than a professor, and that a telephone operator demands a higher salary than many elementary teachers. Other startling facts and figures—read: human beings—were given, including criticism and questioning of some of our present-day professional practices.

Our purpose here is not to digest or review the study. We do suggest, however, that each school system, that each building of any size, have a copy of the report for teachers to read in toto, for parent and community groups to study, for the casual visitor to the school to thumb through. Copies are available from the Fund for the Advancement of Education, 655 Madison Avenue, New York 21.



¹Wisconsin State College, Milwaukee.

Edison Foundation awards

Three network television programs, three motion picture films, two network radio programs, one television station, and one radio station received the first National Mass Media Awards of the Thomas Alva Edison Foundation on December 13.

Thirty-eight national organizations selected the winners, cited for improving the quality of the mass media, particularly as they affect juvenile audiences and interest boys and girls in science.

These awards were announced:

Television: *You Are There* (CBS), as the television program best portraying America; *Let's Take a Trip* (CBS), as the best children's television program; and *Mr. Wizard* (NBC), as the best science television program for youth.

Films: *A Man Called Peter* (Twentieth Century-Fox), as the film best serving the national interest; *The Great Adventure* (produced, directed, written, and photographed by Arne Sucksdorff), as the best children's film; and *The African Lion* (Walt Disney Productions), as the best science film for youth.

Radio: *Family Theater* (MBS), as the radio program best portraying America; and *Adventures in Science* (CBS), as the best science radio program for youth.

Station WBNS-TV, of Columbus, Ohio, was named the television station that best served youth in 1955; and station WTIC, of Hartford, Connecticut, was named the radio-station that best served youth in 1955. Each station received a scroll and won for a high school senior in its community an Edison Scholarship of \$1,000 to be used for college education.

A special citation was made to the American Broadcasting Company radio network for outstanding public service in making reports on the growing shortage of scientists and engineers to the American people and to *The Big Idea*, a Philadelphia television program that has presented 1,700 inventors and encouraged the

scientific imagination of the American television audience.

The purpose of the awards program is to encourage mass media productions that (1) make meaningful the values of the American tradition; (2) present heroes and ideals worthy of emulation by children; (3) interest young people in science and in scientific and engineering careers (in view of the serious shortage of scientific manpower); and (4) eliminate unwholesome elements.

The Thomas Alva Edison Foundation's association with this program of awards in the mass media is a result of its concern that the mass media, which Thomas Edison's inventions and discoveries helped to create, have not realized the great hopes Edison himself had regarding their educational possibilities.



A-V in PR, New Jersey style

The audio-visual program for public relations launched in New Jersey last year by the New Jersey Education Association has met with commendable success. Known as FRET (Films, Radio, Exhibits, and TV), the program broadcast 50 television shows and a 26-week radio series over nine stations throughout the state. Each program gave a broad interpretation of education, plus "commercials" to boost the prestige of teaching and to recruit new teachers.

The program accomplished many things: *Junior Town Meeting*, a pupil-panel, awarded \$1,500 in scholarships and attracted a weekly audience of 60,000; listeners were invited to write for a booklet, *Teach in New Jersey*; collaborating with the Pennsylvania Education Association, the first time two state associations have pooled their efforts to interpret the schools for the community, the group telecast *Progress* over WPITZ in Philadelphia; and during Christmas a taped program of music by top school groups throughout the state was presented. FRET, launched as an experiment, has become a permanent part of education in New Jersey.

The program showed that radio is still very

much with us: weekly mail from the nine-station program equalled that from TV.

The complete story of FRET was told by Richard T. Beck in the NEA *Journal* for December.



Bulletin board help

Baited Bulletin Boards, prepared by Thomas A. Koskey (Fearon Publishers, 2450 Fillmore Street, San Francisco, Calif.), is an exceptionally helpful handbook on how to make bulletin boards more attractive. For the untutored, many of basic arts principles, such as design, grouping, color, eye movement, texture, and shape, are outlined in the booklet, principally in pictures rather than in text. Examples of boards using texture to advantage are vividly shown and a good basic list of materials and equipment are included.

Order from Fearon Publishers. Price \$1.

* * *

Bulletin Boards for Teaching, by Charles H. Dent and Ernest F. Tremain, Bulletin No. 2, Bridges for Ideas series (Visual Instruction Division, University of Texas, Austin, 38 pp.), gives brief, concrete information on how to develop bulletin boards which enrich and teach. The graphic presentation is simple enough for children in the grades. A list of sources of material and a bibliography are included.



Testing associateships available

Two testing associateships for this summer are to be awarded by the Educational Testing Service, 20 Nassau Street, Princeton, New Jersey. The associateships, one in humanities and one in science, will be awarded to experienced teachers and require no previous experience in testing. They are for the months of July and August and will pay \$700, plus travel expenses to and from Princeton. The associates will spend about half their time learning about testing and half applying their

specialty to testing problems.

For further information write to Dr. Edith Huddleston at ETS. Applications will be accepted until April 1.



Opportunities abroad

One hundred 1956 summer study tours—to Asia and the Pacific, Canada and Alaska, the Middle East, Europe, Latin America—are described in *The American Teacher* for January. The list, compiled by the International Relations Committee of AFT, lists subjects, destinations, credits, sponsoring institution, cost, dates, and deadlines for application.

Single copies of *The American Teacher* cost \$.25. Write to 28 E. Jackson Blvd., Chicago 4.

* * *

Two bulletins on teaching and studying abroad are available from the U. S. Government Printing Office, Washington 25, D. C. *The Policy Statements of the Board of Foreign Scholarship*, published by the International Educational Exchange Service, Department of State, describes all scholarships available under the Fulbright Act and explains how to apply for them. *Opportunities and Summer Seminars Under the International Educational Exchange Program*, published by the Department of Health, Welfare, and Education, gives similar information, plus that for grants under the Smith-Mundt Act.



ASCD annual meeting

The Association for Supervision and Curriculum Development will hold its 11th Annual Conference March 19-23. The conference theme will be "Creative Thinking, Living and Teaching." Conference headquarters will be the Hotel New Yorker.



Resource unit on the United States

A Study of the United States Through Its Products: Cattle, Cotton, Lumber, Steel, Wheat,

a resource unit, has been developed by the California School Supervisors Association, Central Coast Section. Designed for the fifth grade, the very extensive unit covers a semester's work.

The many teachers and supervisors who worked on the unit have listed numerous activities for teacher and pupil planning and evaluation, enrichment activities, problems and topics for discussion and investigation, and experiences which may be undergone. Not the least in value in the unit are the lengthy bibliographies of films, strips, prints, recordings, and printed materials. Suggestions for culminating the unit are strong and the instrument for evaluating the unit is designed to measure growth rather than acquisition.

The unit may be ordered from Vroman's California School Book Depository, 367 So. Pasadena Avenue, Pasadena 2, Calif. Price is not known. 175 pp.



A book for parents

How to Play with Your Child, by Arnold (Ballantine Books, 404 Fifth Avenue, New York; paperbound; \$35, plus \$.05 postage), is a book to recommend to your pupils' parents. Mr. Arnold says that a child should not be on his own but should be played with and taught to play. The activities for the various periods of development and the toys for these periods form the heart of the book. Moreover, he gives help in picking toys that have a play life of months rather than of days. He says, "The degree to which the toy permits the child to participate and to which it stimulates related and unrelated play is the standard by which the parent can judge a toy."



Send for

Once Upon a Time, a pamphlet for storytellers, prepared by the Picture Book Committee of the Children's and Young People's Section of the New York Library Association. Price 25

cents. Order from Anne Izard, New York City Public Library.

* * *

What Educational TV Offers You by Jack Mabley. A Public Affairs Pamphlet which points out possibilities and problems for rapidly-growing medium. Possibilities are pictured as almost limitless, for among TV audiences the urge to know more is as strong as the urge to be amused. Problems include obtaining financial support, training technicians and production groups, and maintaining courage, co-operation, and creativeness as the new vehicle gains momentum.

Order from Public Affairs Committee, 22 E. 38th Street, New York 16. 28 pp.; 1954; \$25.

* * *

Education for Children Below Six, Planning for America's Children series, Office of Education. Published in cooperation with the National Council of State Consultants in Elementary Education and a revision of a 1948 publication of a similar title, the booklet discusses policies, practices, programs, and sources of information. Order from NCSCEE, c/o Elsa Schneider, 1711 Mass. Ave., N.W., Washington. Price \$1.

* * *

The Rabbit with a High I.Q. by Ethel Nicola and Diane Witte (Bureau of Publications, Teachers College, Columbia University, New York, 30 pp., \$40). Herbert, a rabbit with a high I.Q., was gifted. He learned faster than other rabbits. He was a problem to his parents and teachers because he couldn't be treated in the conventional fashion. But it came out all right because Herbert was given a place where he could give and learn from those with whom he would live. He was not set apart.



ACEI study conference

The 1956 ACEI Study Conference will be held April 1-6 in Washington, D.C. Theme of

this year's conference, open to members and non-members, is "Exploring Resources for Work with Children."

Complete program and registration information appeared in the December *Childhood Education*. Write to the Association for Childhood Education International, 1200 15th Street, N.W., Washington 5, D.C.



Junior Literary Guild

Here are the Junior Literary Guild selections for March:

For boys and girls 5 and 6 years old:

Theodore Turtle by Ellen MacGregor. Whittlesey House, \$2.

For boys and girls 7 and 8 years old:

Crow Boy by Taro Yashima. Viking Press, \$2.75.

For boys and girls 9, 10, and 11 years old:

Wonder Tales of Cats and Dogs by Frances Carpenter. Doubleday, \$3.50.

For girls 12 to 16 years old:

The Tower in the Sky by Joy DeWeese Wehen. E. P. Dutton, \$2.75.

For boys 12 to 16 years old:

West Point Plebe by Colonel Red Reeder. Little, Brown and Company, \$2.75.



Discussion guides

A student discussion guide is now available to schools. Called *Vital Issues*, it is published monthly, and designed for student use in junior and senior high schools and in colleges. The guides are prepared by the Center for Information on America, Washington, Connecticut.

The guides have a two-fold purpose: to provide information on specific issues, and to develop in future voters the habit of investigating problems and issues that they will face as citizens. Recent topics include disarmament, our Asian policy, natural resources, the crisis in public schools, Canada and the United States, and the condition of the American Indians.

Single copies of *Vital Issues* are available

at \$.25 each. There are rates for individual subscriptions and schools wishing to order in classroom quantity for students may take advantage of special bulk subscription rates. A special educational offer includes all 34 guides now available, plus those to be issued in the next 24 months, for \$7.30.

Write the Center for Information on America, Washington, Conn., to place an order, or for information and sample copies.



Good reading

"Bad Boys and Good Schools" by Fred M. Hechinger, in *Saturday Review* for January 14. Mr. Hechinger, education editor of the New York *Herald Tribune*, reviews *How to Get Better Schools*, by David B. Dreiman (Harper, 1955), the story of the five-year experience of the National Citizens Commission for the Public Schools, and finds it dramatic and enlightening.

Part One of the book tells of what local commissions in five different communities with five different problems did—are doing; Part Two describes the work of the Commission; and Part Three describes much of the literature which the Commission has distributed.

Mr. Dreiman notes that when the Commission was organized in 1949 it could find only seventeen local committees to work with. When it concluded its work in 1954, there were about 10,000 such groups. Mr. Hechinger says that the book ". . . offers a working guide for practically every future situation that may arise in anybody's community. If you expect to do something about your school, this is the book to read first."

* * *

Books That Changed the World by Robert B. Downs (paperbound edition, Mentor Books; hard cover edition, American Library Association). The Introduction to the book by the director of the University of Illinois Library and Library School, reprinted in the ALA

Bulletin for January. A philosophical and fascinating discussion of 16 books that changed men's moods and mode of thought. Dr. Downs' thesis, as he states it, is that ". . . the books included were written by nonconformists, radicals, fanatics, revolutionists, and agitators. Often, they are badly written books, lacking in literary style. The secret of their success, to repeat, was that the times were ready for them. The books carried messages, frequently of a highly emotional nature, appealing to millions of people. Sometimes the influence was beneficent and sometimes evil; clearly, books can be forces for both good and bad. The intention here, in any case, is not to measure moral values, but instead to demonstrate that books are dynamic and powerful instruments, tools, or weapons."

* * *

The Times in Which We Live by John R. Tunis, ALA Bulletin for January. Mr. Tunis, well-known for his excellent books for adolescents, finds our times those in which only 17% of the people have read one book in the past twelve months, in which the ignoramus is glorified, and in which contributors to anthologies to be used in Texas must sign loyalty oaths. He finds the times distressing, but he sees hope, for words are still important and those who work with words and books, writers,

* * *

teachers, and librarians, can keep their faith and put the times in order. These workers need money, better physical plants in which to work, a higher standing in the community, yes; but their real concern should be about the forces about them influencing them to conform.

* * *

Using Tests for Evaluation by Robert L. Ebel, in *National Elementary Principal* for December. Mr. Ebel distinguishes between

measurement and evaluation and shows their relationships (The former indicates "how much"; the latter, "how good."); cautions against over-dependence on tests, since they are only one instrument in an evaluation program, but the necessary one; shows that norms reflect what is true in general, but standards show what *ought to be* in a particular case, whether it be an individual, school, or community; and argues against the interpretation of achievement test scores in relation to IQ's because the two tests contain much the same material, correlating in some case above .80.

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The December and January numbers of *Childhood Education*. Themes are "What are levels? How should we look at them?" and "Understanding the Individual: The exceptional child in the regular classroom."

* * *

In the summer of 1956 the National Council of Teachers of English will sponsor three European tours. Itineraries will be especially planned to appeal to teachers of English. The tours will be, basically, literary pilgrimages, but will also include scenic spots, art museums, theaters, concerts, historic sites, and the like. Tour A, to Western Europe, will cost \$895; Tour B, to Southern Europe, will cost \$985; Tour C, to Northern Europe, will cost \$1,075. All tours leave from New York July 6, and return August 24. Registration forms and further information may be secured from Study Abroad, Inc., 250 West 57th St., New York 19, N. Y. If application is made, the desired tour should be indicated. Mention the National Council of Teachers of English. Deposit of \$200.00 and \$15.00 registration fee should accompany the application.



May Hill Arbuthnot

BOOKS FOR CHILDREN

Edited by MAY HILL ARBUTHNOT

Mrs. Arbuthnot is well-known as a writer and lecturer in the field of children's literature. She is the author of CHILDREN AND BOOKS (Scott, Foresman, 1947) and three anthologies, combined in the single volume, THE ARBUTHNOT ANTHOLOGY (Scott, Foresman, 1953).

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and editor of ADVENTURING WITH BOOKS (National Council of Teachers of English, 1950).

More and More Tales of Magic

The Magic Listening Cap. Written and illustrated by Yoshiko Uchida. Harcourt, 1955. \$2.50. (6-10).

The author of *The Dancing Tea Kettle* has retold fourteen more tales from Japanese folklore in the same easy storytelling style that made the first book so popular. A few of these tales are variants of familiar plots, but although all of them have the freshness of a different land and different customs, human nature seems strangely familiar. Children will delight in the amusing story of "The Terrible Leak." They will like the dramatic story of ingratitude, "The Deer of Five Colors," and it will please them to find the bear, in "The Fox and the Bear," getting even with that wily cheat. Good stories, strongly on the side of virtue rewarded and evil well punished.

Animal Tales From Ireland. By M. Grant Cormack. Ill. by Vana Earle. John Day, 1955. \$2.50. (8-12).

These eight original animal tales are so in the folk tale tradition that it seems a pity the ancient storytellers had to miss them. They

have the setting and the personnel, shall we say, of the old tales but with a fresh turn to them. For instance, a leprechaun does not like cobbling and wants to be a painter. An Irish cow says "Bo" instead of "Moo." Poor old mole is too busy digging to be stopped by the rising sea. A cuckoo lures the last of the Irish heroes off to a fairy bride in Tir na n-Og but the lark wins him back to the springtime world of mists and greenness. Kings, beasties, fairies, and heroes are adventuring hither and yon. You'll even find out "Why the Cat Stares at the Moon." Here's treasure for the children and the storytellers.

Wonder Tales of Dogs and Cats.
By Frances Carpenter. Ill. by Ezra Jack Keats. Doubleday, 1955.
\$3.50. (8-12).

A companion volume to Frances Carpenter's *Wonder Tales of Horses and Heroes*, this is an



Margaret Mary Clark

equally satisfactory collection of folk tales about dogs and cats. There are twenty-six of them from many countries, told with a fine storytelling style and not too difficult for nine or ten-year-old readers. Cats and dogs have the stellar roles, but human beings are on hand also

as in the Japanese tale of "The Boy who Had to Draw Cats." Myths, legends, and grave and witty tales of magic make this collection an unusually meaty one for schools and libraries.

A



French Legends, Tales and Fairy Stories

French Legends, Tales and Fairy Stories. Retold by Barbara Leonie Picard. Ill. by Joan Kiddell-Monroe. Oxford, 1955. \$3.50. (8-12).

To its distinguished editions of English, Irish, Welsh, and Scotch fairy tales, Oxford University Press now adds this delightful collection of French folk tales. The book begins with the epic heroes, Roland and Oliver, includes such courtly romances as "Aucassin and Nicolette" and progresses to the simpler legends and fairy stories. They are beautifully told and the book is a treasure of fresh material for the storyteller. Especially striking are two of the courtly tales, "Amis and Amile" and the romantic "Gray Palfrey," a steed that had the good sense to carry the lovely lady away from her elderly suitor straight into the arms of her own true love. For comic relief there is "The Miller and the Ogre," and "The Mouse Princess" is sure to be a favorite.

A

The Fables of India. By Joseph Gaer. Ill. by Randy Monk. Little, 1955. \$3.00. (8-12).

Here are the great beast fables of the Orient taken from *The Panchatantra*, *The Hitopadesa*, and *The Jatakas*. These four-footed prototypes of human beings exhibit the wisdom and absur-

dities, the baseness and goodness of the people they parody so neatly. These tales were the carriers of the moral code. They do not have the sly humor of La Fontane but they are



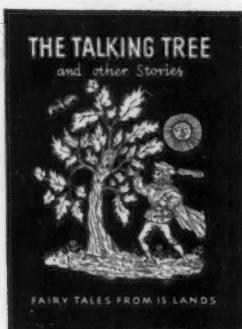
The Fables of India

potent moralizers with good entertainment values. Mr. Gaer is an able and distinguished editor of these fables.

A

The Talking Tree. Fairy Tales From Many Lands. Selected by Augusta Baker. Ill. by Johannes Troyer. Lippincott, 1955. \$3.00. (8-12).

The Supervisor of Storytelling in the New York Public Library has selected two stories to represent each of fifteen countries. These thirty tales were chosen on the basis of their popularity with the children, and many of them are from books long out of print. There are a



few familiar favorites such as "Cinderella," "Tom Tit Tot" and "East o' the Sun," but most of the stories will be new to grownups and children. They are well adapted to storytelling and will be a valuable addition to story hours in schools and libraries.

A

For the Middle Grades

Plug-Horse Derby. Written and illustrated by Emma Brock. Knopf, 1955. \$2.50. (8-12).

Miss Brock has a pleasant way with horse-and-children stories that endears her to third and fourth graders. Her four books about that rugged individualist, Kristie the horse, are all popular. In this book, Nancy's determination



Plug-Horse Derby

to win the Plug-Horse Derby with her devoted farm horse Plow Boy makes equally good reading. What Plow Boy lacks in glamor he makes up in his devotion to Nancy and OATS! Therein lies the tale. The training and grooming of this good old work horse for the big day at the Country Fair are amusing to read about,

and Nancy's final concession to what a well dressed jockey should look like is to tuck her shirt tail in! The final race is exciting and the colorful and numerous illustrations add to the fun.

A

Lions In the Barn. By Virginia Frances Voight. Ill. by Kurt Wiese. Holiday, 1955. \$2.25. (7-12).

In the days when the circus travelled by wagons and had no central winter quarters, the animal trainers had to find farms with good warm barns where they could house their beasts for the cold season. Clay Baldwin thought he was the luckiest boy in all Connecticut when Signor Dobbinielli engaged their barn for his big cats. Clay served as a chore boy, and a lion



cub, playful but dangerous, completely won his heart. Soon Senor Dobbinielli was training Clay to train the cub. The boy learned fast but made some mistakes with which the trainer dealt severely. But one day, when the lion cub escaped from his cage and strolled over towards a group of little girls, Clay really proved his mettle. This is an exciting story the third and fourth graders will not want to miss.

A

Horse Haven. By Nancy Caffrey. Ill. by Paul Brown. Dutton, 1955. \$2.50. (8-12).

For the horsey set, here is a first rate story with the twin heroes of the tale, horsey children of a horsey family in a horsey community. That is why Jay and Jan were not surprised when their father accepted an abused old bag-



Horse Haven

of-bones at the request of the Humane Society. The vet warned the twins not to fall in love with old Charlie, but they couldn't help it. By the time they had nursed him back to health, they discovered that although Charlie must be in his twenties he could still jump a wall as skillfully as the best of the young hunters. Jay adored the gallant old horse but was so proud of him that he urged him to jump beyond his strength and nearly killed Charlie all over again. Then his past caught up with him. It was the story of wonderful performance and tragedy for Charlie, registered as Cavalier. The story ends warmly and happily for the horse and even the twins are glad although they lose him. The best part of this well-told story is the way it shows what can happen to a loving great-hearted horse when he is exploited by greedy men or one thoughtless little boy.

A

Boy of the Islands. By William Lipkind. Illustrated by Nicolas Mordvinoff. Harcourt, 1955. \$2.50. (7-10).

Author-anthropologist, William Lipkind tells an absorbing story of the early Hawaiian islanders. The young hero is Lua, the best runner in the village. While the boy is recovering from a shark bite, an old priest tells him about his mother's people on a nearby island. Lua's grandfather, the chief, has just died and his uncle, a powerful warrior, is reigning. It is thought best to send the men of Lua's island

to find out whether the new chief is prepared to make war or live at peace, and Lua will go with the men. The boy's training for his mission continues while his village builds the great war canoes and makes ready for the journey. When Lua finally confronts his gigantic uncle-chief, he likes him at once, and the liking is mutual. There are competitions of all kinds and Lua holds his own and wins at racing. Feasts and dancing celebrate the peace agreed upon between the two island tribes. Lua will be the next chief of his mother's people and returns to long hours of study and discipline for his destiny. This is not as moving a story as *Boy With a Harpoon*, but it presents a detailed picture of an interesting people. Children will respect Lua's determination to meet his destiny, whether good or bad, with unfaltering courage.

A

Unusual Books for the Oldest

Pepys' Boy. By Rachel M. Varble. Ill. by Kurt Werth. Doubleday, 1955. \$2.75. (11-14).

The author calls Toby Wayneman, her hero, the "Tom Sawyer of the Restoration," and with good reason. Red-headed Toby was born to adventures and accepted the bad with the good uncomplainingly. When his stepmother made home unbearable, he ran away. His drudgery in the salt works terminated abruptly with Toby somewhat under a cloud. Running away from pretty, sensible Dulcie was his only regret

over that leave-taking. In London, Toby's swaggering good looks and ability to read well won him a post as page boy to the Pepys' household. They dressed him like a popinjay, but Pepys beat him cruelly and continually for his wild pranks. Finally, Toby was dismissed, penniless and in rags. His adventures involved acquaintance with young William Penn on the one hand, and highwaymen on the other. The latter landed poor Toby in the prison for boys—a place so dreadful, no young reader is likely to forget it. Toby landed eventually in the New World, married to Dulcie and surrounded by the few people who had been kind to a wild, lonely youngster. It is a vivid picture of Restoration England, fashionable and seamy, and Toby's activities and his heedless but courageous ways make absorbing reading.

A

The Blowing-Wand. By Elsie Reif Zeigler.

Illustrated by Jacob Landau. Winston, 1955.
\$2.75. (12--).

"The Land of the Free" series continues to provide children and youth with memorable historical stories about the peoples who have brought their unique gifts to this country. This is the story of the Bohemian glass makers of Ohio. Jaroslav Piontek, a young immigrant Bohemian, is obsessed with the glory of a ruby glass candlestick made by his great grandfather in the old country. Jaro's only desire is to make again the ruby glass of his candlestick. The story follows Jaro's search for the twin candlestick that he knows is owned by a cousin, and by his ups and downs as an apprentice in the Bemper glassworks. There he encounters an unscrupulous gambler who poses as the cousin with the missing candlestick. This villain not only comes close to stealing Jaro's secret formula for the glass, but his girl as well. All the details of glass making are in this story and the pride and rivalry of the glass makers themselves as they work to improve their product. The final struggle to create the ruby glass is filled with suspense and intense drama.

The work itself, the varied characters, and the devotion of the men to the ideals of their craft add interest and significance to young Jaro's story.

A

Santiago. By Ann Nolan Clark. Drawings by Lynd Ward. Viking, 1955. \$2.75. (12--).

Of all Mrs. Clark's distinguished books this is one of the most moving. It is the story of a motherless Guatemalan Indian who has been raised as the foster son of a Spanish gentle-woman. He is well content until the day an old clansman comes to the house to claim the boy and take him back to his own people. Santiago hates the new life and is almost killed in his struggle to carry the terrible burdens the Old One swings along so easily. After that the Old One lets the boy go until he shall come back of his own choice. Joyously the boy departs, but now he knows he cannot go back to his foster mother. He is an Indian and he must find his place in the world as an Indian. The struggle is a cruel one, but in time he learns the fellowship of work and the warmth of Indian family life. He knows he must live with and help his own people. Then he can see his foster mother and the kind Americans again and accept their love but not their way of life. The story is told with rare beauty, and the theme—to find one's self in an alien world and then to help others up the ladder—is significant.

A

Biography

Young Hans Christian Andersen. Written and illustrated by Hedvig Collin. Viking, 1955.
\$2.75. (11-14).

It seems especially fitting that a descendant of Jonas Collin, who did much to further Hans Andersen's career, should write this biography of the great story-teller's childhood and youth. And she has achieved a distinctive biography, in which young Andersen comes alive as the sensitive gawky youngster with unconquerable dreams and ambitions. He would not be downed



Young Hans Christian Andersen

by ridicule and rebuffs which were his common lot, and was given the education needed to fulfill his potentialities. The story is alive with incident and anecdote, chosen with discernment, as it follows Andersen's life from his fifth birthday to his first modest literary success. A final chapter sums up his achievements when he returns to his native city for a great festival given in his honor. This biography suggests an excellent introduction to the modern tales of Andersen, for children who read of his early years will approach his stories with far more appreciation of their substance.

C

Young Buffalo Bill. By George Gowdy. Illustrated by Howard Simon, Lothrop, Lee and Shepard. 1955. \$3.00. (11-14).

This is absorbing fictional biography of William Cody's early years in one of the most dramatic periods in American history, that of the Westward Movement. Young Bill, at eight, traveled with his father to Kansas, and three years later saw his father die, killed because of his "free soiler" convictions. At eleven, Bill was the man of the family, riding west with the freighters, and in his early teens, with the Pony Express; living dangerously to support his mother and three other children. This story presents the broad issues of the period in which young Cody lived, as well as colorful details about the life and times, which bring people and situations to life. Books about heroes of the wild west are enthusiastically received, and

C

Young Buffalo Bill should be popular reading. In addition, it will leave the reader with considerable historical background, and remembering characters that are sympathetically and realistically portrayed.

C

Marie Antoinette. By Bernardine Kiely. Illustrated by Douglas Gorseine. Random House (Landmark Books). 1955. \$1.50. (12-16).

"Marie Antoinette was one of the most captivating princesses of all time." This opening sentence suggests a highly romantic approach, but instead, here is interpretive biography of unusual quality and substance for the younger reader. The light-hearted undisciplined Marie Antoinette, who at fourteen became a bride and Dauphiness of France, contributed to the ruin of her country through impulsiveness and poor judgment. Her later sufferings developed in her admirable qualities and maturity, but too late to save her from the guillotine. Her story is interwoven with the story of the French Revolution, and the author interprets with remarkable clarity the complex social scene, and politics and economics of the time. She also portrays the pitiful inadequacy, through birth and upbringing, of the young queen, to sense the revolution she was helping to precipitate. Girls attracted to the book for its romantic appeal will incidentally absorb background of late eighteenth century history, and the collapse of absolute monarchy in France.

C

The Story of Albert Schweitzer. By Jo Manton. Illustrated by Astrid Walford. Abelard Schuman. 1955. \$2.75. (11-16).

From his earliest years in the village of Günsbach, young Albert Schweitzer had the gift of compassion for all living things. It was this virtue that caused him to sacrifice his own potentials as a musician and writer at thirty, and to study medicine so that he could serve in Africa where he felt most needed. The hospital at Lambaréne is his contribution after fifty years of hard demanding work. Its rugged demands, however, could not dull his enjoyment

of music, or still his urge to write, and his life has been full and varied. This biography of a man still living is an inspiring story of courage and self sacrifice, and it is told with a vitality and humor that should give it wide appeal. There is an excellent bibliography appended.

C

Rembrandt. By Elizabeth Ripley. With drawings, etchings and paintings by Rembrandt. Oxford. 1955. \$3.00. (10-15).

Elizabeth Ripley has a unique talent for interpreting the life of an artist through his paintings. This biography of Rembrandt follows the pattern of her earlier *Vincent Van Gogh*, *Michelangelo* and *Leonardo Da Vinci*. She creates a sympathetic picture of the great Dutch artist whose misfortune was to achieve success too early in life, and to be disregarded in his later years. Excellent reproductions of his work, in black-and-white, are arranged in chrono-

logical order, and the biography skillfully highlights their most outstanding qualities. A comprehensive bibliography is indicative of the author's careful approach to her subject. C

Samuel Morse: Inquisitive Boy. By Dorothea Snow. Illustrated by Dorothy Bayley Morse. Bobbs-Merrill. 1955. \$1.75. (8-10). (Childhood of Famous Americans.)

The author introduces Samuel Morse as an inquiring small boy in whom an alert and questioning scientific mind and the ambition to be an artist were curiously combined. Later, Morse's artistic career proved not to be the success he had hoped, but his love of science resulted in the invention of the telegraph. Following the pattern of other books in this series, emphasis is on the childhood of the inventor. Morse's story is entertainingly told, and consistently develops his two greatest interests from the earliest years.

C

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